



THE DARGA, THE PRINCIPAL GATE OF ULWAR.

ULWAR.

## CHAPTER I.

### INTRODUCTION.

His Highness Maharaja Mangal Singh of Ulwar may well be proud of the State which it is his destiny to rule. He is something more than *primus inter pares*, as there are no very great nobles, whose power might, if combined, overshadow the throne, as is so often the case in the Rajput States. The soil of his dominions is fertile; its hills contain valuable ores and building materials; and game of all sorts, from the lordly tiger to the smallest denizen of the forest, abounds; whilst his revenue is good, and what more could a Rajput desire beyond these, except the loyalty and goodwill of his subjects, which here happily exist.

The main line of the Rajputana Railway traverses the State from north to south, passing almost exactly in its centre close to Ulwar, the met town, which is also about equi-distant from the eastern and western borders of the territory. It is easy to perceive that such a position as the capital occupies greatly facilitates the administration of the country. Ulwar lies between Jeypore on the west and south, and Bhurtpore and the British district of Cis-Satlej on the east; while on the north-west and north it is touched by Patiala, Nabha, Gurgaon, and the British district of Kot Kasim. It is 3,024 square miles in extent, and at the last census contained a population of 1,151,727, of whom 534,109 were Hindus and 151,727 Mussulmans. Its northernmost point is only 35 miles from Delhi, and this position has made it of great interest to historians, especially since the decadence of the Mughal House set in. The central and northern portion was formerly well known under the name of Mewat, the home of the Mewatis. In the days of the kings of Delhi, as far back as the thirteenth century, the Mewatis held the Imperial capital itself in terror, so that the gates were closed after the time of sunset, and even then the night watches were often disturbed by these lawless bandits, who scoured the country and plundered the inhabitants too often with success. The plague was only put a stop to by cutting down the trees which extended nearly to the city walls and harboured the robbers.

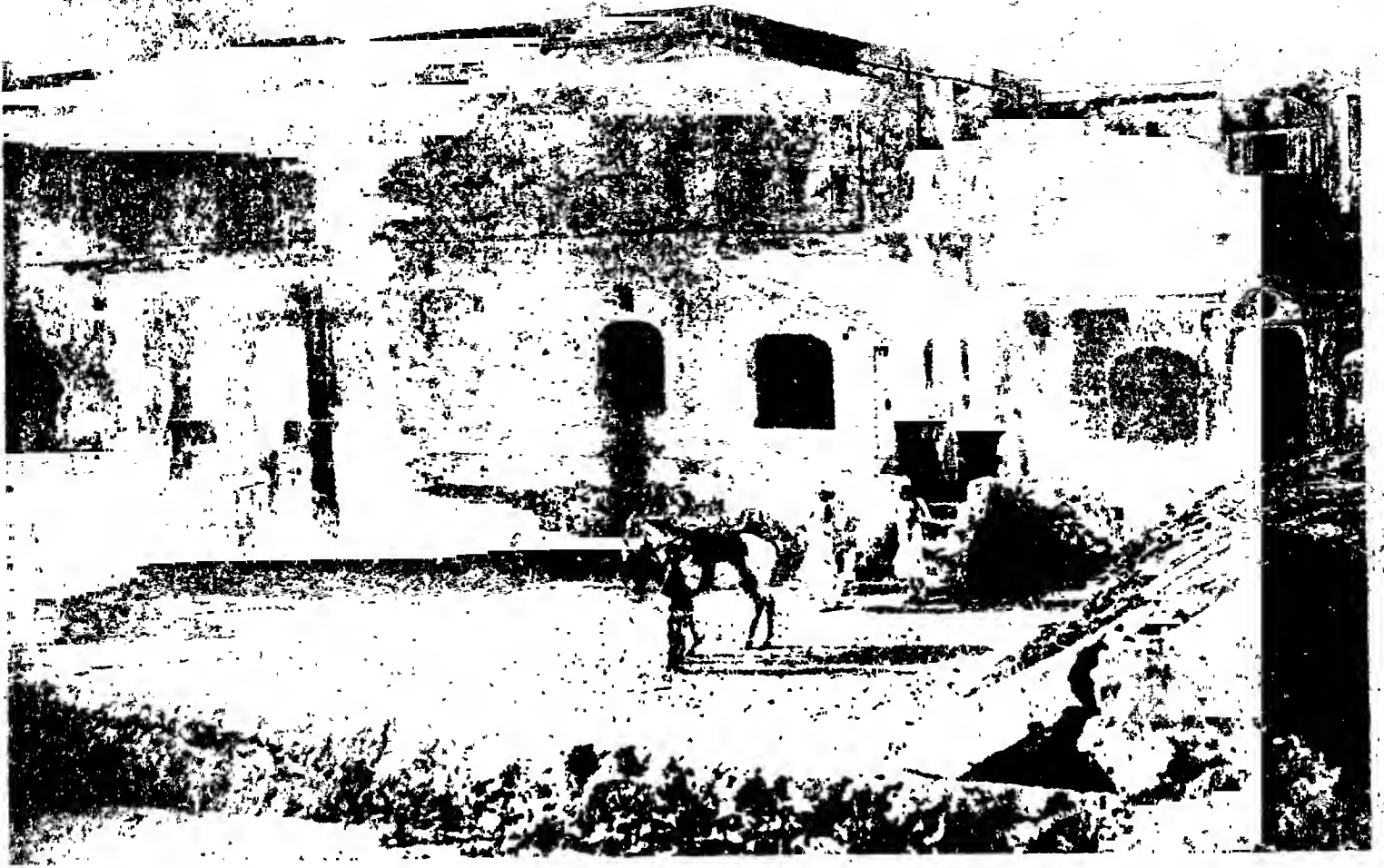
## INTRODUCTION.

The land of Virata, in which the Pandava brothers spent in concealment the thirteenth or last year of their exile before the great war in the neighbourhood of Delhi, the earliest authentic event described in Indian history, no doubt included at least the western or most hilly portion of Ulwar, as its capital, Bairat, is close to the border. The men of this land were famous for their valour, and were included by Manu, the great law-giver, in his list of the warriors who ought to form the van or *karatal* of an army—in ancient times, as now, the post of honour.

The rank and file of the populace, then, are brave. Their leaders belong to the most warlike race in India—the Rajputs, or Children of the Sun—the offspring of kings; and of these, perhaps, they are amongst the most choice, for not only do they include the nobles of the ruling family, who are descended from the chiefs of Jeypore, but many others who trace their lineage back to the great Prithwi Raj, the Chauhan lord of Delhi and Ajmere, or to the Bargujar Rajputs and the Khánzidás, all men of renown, who won and kept their lands by the sword.

From a military point of view, the position of Ulwar is very valuable. Major Thorn, in his memoir of the war in India between 1803-6, writes that after the battle of Assuwaree a treaty was concluded by General Lake with the Raja of Mácheri, or the "Ram Rajah" (the name under which the Ulwar chief is mentioned eighty years ago), "who had it in his power, from his local situation and resources, to impede or repel every future incursion of the Mahrattas in the northern parts of Hindustan." In other words, he held the keys of the southern gates of Delhi and of the fertile plain of North India which it dominated.

\* The title was probably a corruption of the title *Rao-rajah*.



HOUSE IN JEYPORE OF PRATAP SINGH, FIRST CHIEF OF ULWAR.



RAO RAJA PRATAP SINGH

## CHAPTER II.

### RISE OF THE MODERN STATE OF ULWAR.

**T**HE present State of Ulwar owes its origin to the talents and skill of one remarkable man, who expanded his original heritage of two and a half villages, held under the Maharajas of Jeypore, into the position of an independent territory as large as two good-sized English counties. This event took place rather more than a century ago. Rao Pratap Singh was chief of Macheri, a small town in the south of Ulwar, about three miles from Rajgarh, a station on the railway. His life fell in troublous times, when the Moghul house was falling, and adventurers of different faiths and races were striving to carve out for themselves dominions and fortunes on the ruins of the disintegrating empire.

Rao Pratap held a high place in the Jeypore State. He considered himself on a par with the head of the house of Chomu, the premier noble, and his claims were so far admitted at one time, that his sovereign agreed to permit one of the disputants to sit in Durbar while the other remained at home.

the usual practice when chiefs claim equal rights. His personal character, moreover, gave him a still higher position. He was sent to relieve the famous fort of Ranthambhor, which was besieged by the Mahrattas, and was engaged in other important services; but his ability, and, it is added, the remark of an astrologer, who drew attention to the rings in his eyes, which indicated the future attainment of kingly dignity, led to his being called from Jeypore. He passed through his ancestral estate, and is said while there to have advised his kinsmen to remain loyal to their chief, whilst he himself took service with Suraj Mal, the Jat leader, who then held, beside the modern principality of Bhurtore, much of Ulwar and the neighbouring districts.

After the death of Seraj Mal, who was killed in 1764 A.D. before the walls of Delhi, in the royal preserves, in which he was hunting in Br. vado. Pratap Singh remained with Jawahir Singh, the new chieftain of the Jâts. In 1765 Jawahir Singh insulted the Jeypore chief by marching, without intimation of his intention through his State, to visit the holy lake of Pushkar near Ajmere, bathing in the waters of which is reputed to pave the way to heaven. On his return journey he was attacked by the Rajputs of the State he had insulted and defeated at Maonda Mandbail in the Tearwari Hills, 60 miles north of Jeypore. The victory was, in a great measure, due to the transfer by Pratap Singh of his supporters to the side of his liege-lord on the eve of the battle. He was moved to this either by the want to his country, which a Rajput could ill bear, or being tired of eating the bitter bread of dependence, by his desire to become reconciled with his own sovereign. However this may be, Madho Singh, who died four days after the battle, restored to him the fief of Mácheri, and permitted him to build at Rajgarh a fort which can still be seen from the railway station at the town which grew up around it. This was the first stronghold of importance which Pratap Singh possessed. It is beautifully situated, near the site of a very ancient Barguar town in the midst of hills, and contains a small palace, in which the principal chambers are adorned with curious old wall paintings. It overlooks a picturesque lake. The town itself is embowered in fine clumps of acacia, by the sides of monkeys. When these animals have wearied at the friendly consideration Hindus always have for their tribe, they are deported to distant places, but after a while they return to renew their persecution of the long suffering inhabitants.

Pratap Singh now resumed his position at the Jeypore Court, and became even more influential than before, by the aid of Kushali Rao Bajra, his principal agent and sharer of his exile, who had now become, with the title of *Pradhan des affaires* or Prime Minister of the State. His policy worked entirely in the interest of his former patron. His object was to get rid of a rival and favourite of the Queen Regent, known as the Philwan, or elephant driver, from his former position, and he hoped to effect this by promoting general confusion, of which Pratap Singh fully availed himself.

In the first place, the Raja made himself paramount in his own immediate neighbourhood, and built forts at Rajpur, Malikhera, and other places in the south-west of Ulwar. Up to 1768 he appears to have been on good terms with Jeypore, as he was in charge of the heir of the State when he went to Bikanir to be married; but shortly afterwards he began to set up for himself, and even in a year or two seized and held a number of places belonging to Jeypore on the borders of his family estate. These, however, he had to give up some years later. After the battle of Panipat, on January 6th, 1761, in which Ahmad Shah Abdalee broke up the Mahratta power, Suddo Mal, who had abandoned his allies, the Mahrattas before the conflict, seized Agra, which had been held by them for some time, and also many strong places in Mewat. Amongst these was Ulwar. The famous Imperial General, Mirza Najaf Khan, determined to lessen the power of the Jâts, whom he reduced to great straits. He took the fort of Agra about 1774, and left his antagonists so impoverished that they could not pay the garrison which held Ulwar for them, but told them they might make the ruin over to any one they liked. Pratap Singh willingly met their demands of payment of their arrears of salary, and at once took possession of the town and citadel. In Jeypore, however, it is stated that the garrison complained to the chief of that State, who deputed Shoo Singh Rajavala of Chithvares to pay them and take possession. Pratap Singh visited him when he was at a village six miles from Ulwar, and suggested that he himself should act as negotiator. His offer was accepted, but the Raja retained the fort for himself, instead of giving it up.

The day of Pratap Singh's entry into Ulwar in November, 1775, is looked upon as the beginning of his independence. He had assisted Najaf Khan in recovering Agra, and, shortly afterwards (about March, 1775), in defeating the Jâts at Barsana near Dig. On this occasion the Jâts were also aided by Walter Reinhard, a Franco-German scoundrel, better known as Samroo. Pratap Singh was rewarded with the title of Rao Raja and a grant by the Emperor, Shah Alum, of his estate of Mácheri to be held direct from the Crown. As Najaf Khan himself was held to be in possession of the Ulwar district as part of his *jagir* or fief, the acquisition of its chief town by one of his supporters was not easily tolerated; but whatever disputes (and these disputes even led to the siege of Lachhmangarh, which was raised as the Mahrattas aided Pratap Singh) there may have been in his lifetime, his death in April, 1782, without issue, removed all further difficulties on the subject.

The relations of Pratap Singh, who were settled on lands near Mácheri, began to own him as their chief as soon as the Ulwar Fort was taken, and did homage and presented *nazrs* or offerings, such as an inferior does to his feudal lord. The principal amongst them, however, one Sarup Singh of Rámgarh and Taur or Lachhmangarh, when brought as a prisoner to Ulwar, in consequence of a clan quarrel, refused to own allegiance, and orders were

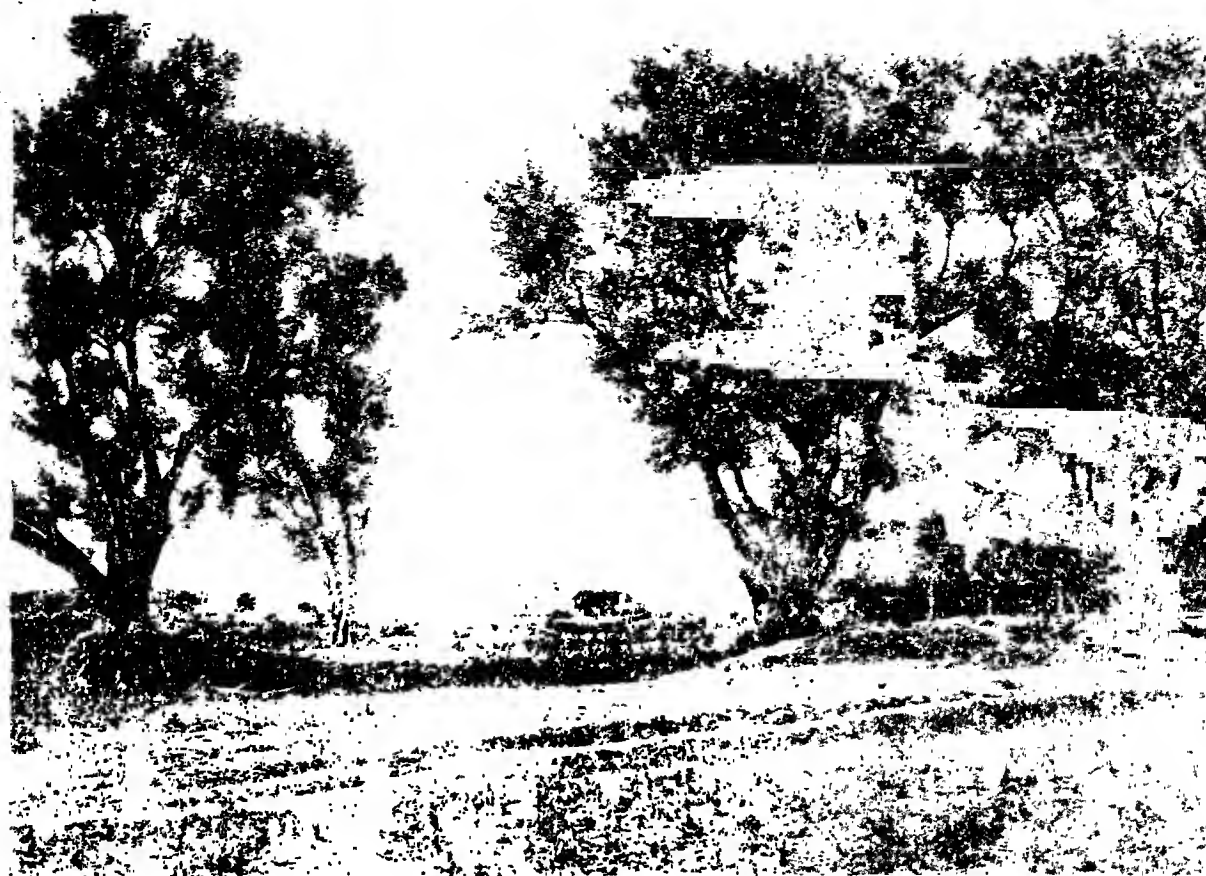
\* In 1770 at Tapla and Rajpur, in 1772 at Malikhera, between Ulwar and Rajgarh; in 1773, at Baldeogurh; in 1775, at Pratapgarh, and at about the same time at other places.

† See Keene's "Agra Guide."



issued to put him to death by binding a strip of wetted buffalo's hide round his head. When dry, the hide contracted and burst open the wretched man's skull. His lands were absorbed into the new State, and still others were added from the possessions of the Jâts, who were now in a very depressed condition and could not prevent the change of ownership. Pratap Singh also increased his wealth by easing a rich man at Thana Ghazi of some of his possessions, and by plundering Baswa, a town belonging to Jeypore. The latter exploit, however, led to reprisals and an attack upon the fort of Raigarh by his late suzerain in person. The Maharaja failed to take the place and to defeat his former vassal, on account of the alliance he had formed with the Mahrattas. Moreover, as Pratap Singh availed himself at one time of the aid of General Perron, Scindhia's commander, and at another of that of Najaf Khan, the Imperialist chief, it was not difficult for him to retain his independence. Pratap Singh died in A.D. 1791.





THARA AND AN OLD TOMB NEAR IT



SIVAITA TEMPLE, ULWAR

### CHAPTER III.

THE STATE OF ULWAR BEFORE THE NARUKAS CONCEALED IT.

BEFORE proceeding with the history of the Ulwar house subsequent to the founder, it will be necessary to make a few observations on its descent, and on the condition of the state and its people before the Narukas dwelt in it. It will be convenient to consider the latter local first. In the Mahabharata or History of the Great War, it is stated that in the thirteenth year of their exile, the Pandava brothers remained in various disguises at the court of the king of Vairat, and that they fought against their cousins the Kauravas who came from Indraprastha or Delhi to

attack their host. The capital Vairat, or Polent is just beyond the border, but most of the modern State of Ulwar must have been within the limits of this tract, which is included in the country known as Matsya, the land of the fish, or perhaps of Matsya Deva the ancestor of the Bargujans. A small portion of the Eastern districts may have been in the district of Mathura.

These hills and the valleys within them would have afforded an easy and secure place of concealment for fugitives flying from Delhi, more especially in early times when kingdoms were small and dense forests covered the land. The whole country teems with traditions of the presence of the heroic brothers. Bhima, the strong, has his cave; and Arjuna, the semi-divine archer, is commemorated by the name of the Banganga river, or the Ganges, which, according to the legend, was produced by the arrow which he drove into the earth in order to obtain water from the sacred stream to purify himself before taking up his arms and weapons, which had been concealed in a tree during his year of exile.

From these mythical times we come to the visit in A.D. 634 of the Chinese pilgrim, Hwen Thsang, who writes of the people as being brave and bold, and as having as king a Vaisya Rajput, who was famed for his courage and skill in war. The Brahmins had now succeeded in re-asserting themselves after a long Buddhist supremacy, of which there is proof in the famous inscription on a great stone at Bairat, now in the India Museum in Calcutta. On this stone is carved in archaic letters a recommendation of King Priyodasa or Asoka, who lived from about 264 to 223 B.C., to treat the sick with kindness, and to be merciful to animals. Mahmud of Ghazni made several expeditions to places, identified by General Cunningham with Bairat or Naraiyan, to destroy the idols, which were defended by a powerful raja amongst the Hindus. Ferishta in his account refers to an inscription which recorded

the great temple had been built fifty thousand years. This, General Cunningham thinks, may be the same temple as is now called. The mention of the worship of lions by the people is also held to indicate the presence of Buddhists; but it is evident that the Brahmanical Hindus were in power. These events occurred from A.D. 1009 to A.D. 1022. It is impossible to determine exactly what part of the modern State of Ulwar was under the rulers of Rana, but as this town was the most prominent in early times, there is a reasonable probability that most of the country, at least, looked upon it as the capital. It is only within the last six centuries that any attempt can be made to fix the boundaries of the modern district of Ulwar. Major Powlett divides the territory into five parts, between which lie the Raht, the Wal, parts of Narukhand and of the Rajawat country, and of Mewat.

The tract in the north-west is inhabited by Chauhan, the chief of whom, the Raja of Nimrana, claims to represent the line of the great Hindu king, Prithwi Raj of Delhi and Ajmere. They have been settled here since A.D. 1170. The Wal, or lake is on the west, and the chief persons who live in it were formerly Shekhawats, of the old Hindu line, descended from Seokhi, great-grandson of Udaikaran, Raja of Jeypore, ancestor of the present Rajas. The Rajas of Jeypore, the great tract of country in the north of that State, known as Seokhi, the Rajas of the Wal has much diminished. In this tract is Narainpur, an ancient town, the ruins of which are now mentioned. There are also a few Chauhan families whose estates are likewise mentioned. The Rajawat district on the south-west is the home of the descendants of Bhagwant Singh, Raja of Amber or Jaipur. Their capital was the town of Baungarh, now almost in ruins, though there are still a temple and a small lake and a stream, which attest the former importance of the place. Pratap Singh, Raja of Amber, gave this tract to his successor, Bakhtawar Singh, received the Raht and some other districts from the British Government in 1807.

Narukhand is the district in the south-east. It was the first seat of the ruling family and of the Dasawat branch of the Chauhan, who were settled in this neighbourhood since the time of Maharaja Man Singh of Jeypore (A.D. 1770). When Nabe Ram and Anand Ram, Dasawats, were proceeding to Delhi after the battle of Gogandole, Mewar, they were invited by the people of Lachhmangarh to protect them against the plundering thieves of Mewar, the district which more than half the Ulwar State is now made up.

The history of Mewar during the times of the Emperors, given by Major Powlett, is so interesting that it seems desirable to quote it in full.

The ancient country of Mewar may roughly be described as contained within a line running irregularly northwards from Digar, a town on the north of the latitude of Rewari, then westwards below Rewari to the longitude of a point six miles west of the city of Udaipur, and then south to the Barah stream in Ulwar. The line then turning eastwards, would run to Digar, and approximately form the southern boundary of the tract.

The Mewar country possesses several hill ranges. Those under which lie the city of Ulwar and those which form the present boundary to the north were the most important. Tijara, lying near the latter, contended with Ulwar for the first place in Mewar. The mass of the population of Mewar are called Meos, they are Mussalmans, and claim to be of Rajput extraction. They must not, however, be confounded with the Mewatti chiefs of the Persian historians, who were, probably, the representatives of the ancient Lords of Mewar. These Mewattis were called Kharzadas, a race which, though Mussalman like the Meos, was and is socially far superior to the Meos, who have no love for them, but who in times past have united with them in the plots and insurrections for which Mewar was so famous, and which made it a thorn in the side of the Delhi emperors. In fact the expression 'Mewatti' usually refers to the ruling class, while 'Meo' designates the lower orders. The latter term is evidently not of modern origin, though it is not, I believe, met with in history; and the former is, I think, now unusual, 'Kharzada' having taken its place.

Mewar is repeatedly mentioned by the bard Chand in the Prithwi Raj Rāsa. Mahesh, Lord of Mewar (Mewarpatti) is described as doing homage to Bishadeo Chauhan of Ajmir in S. 821 (A.D. 764), and his descendant 'Mangal' was conquered by the famous Prithwi Raj of Delhi. Mangal and Prithwi Raj married sisters, who were daughters of the Dahima Rajput, chief of Biana, whose fort was afterwards celebrated in Moghal history. That these Lords of Mewar were of the Jadu Rajput clan, would appear from the fact that local tradition declares it, and from converted Jadus being called by the old Mussalman historians 'Mewattis,' a term Chand applies to a Mewar chief of the Lunar race, of which race the Jadu Maharaja of Karauli calls himself the head.

The earliest mention of Mewar by the Mussalman historians, so far as I can ascertain, is in the Tarikh Firoz Shahi, where its control by the Emperor Shamsuddin Altamsh, who died in A.D. 1235, is alluded to. Some years after that date, Ghiasuddin Balban, before he came to the throne, and when Governor of Hansi and Rewari, distinguished himself in expeditions against the inhabitants of Mewar. After the accession of Balban in A.D. 1265, he felt the repression of the plunderers of Mewar to be the first of his duties. Owing to the neglect of those in power, they had become very troublesome indeed; and, aided by the density and extent of the jungles, which reached to the city of Delhi, they made raids even to the walls, and the gates had to be shut at afternoon prayer, after which hour no one ventured out. At night they prowled into the city, and the inhabitants felt very insecure. The Emperor organised an expedition against the Mewattis, of whom large numbers were put to the sword. Police posts were established in the vicinity of the city, and placed in charge of Afghans, with assignments of land for



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aintenance, and the army being supplied with hatchets, cleared away the woods round Delhi. The tract thus cleared was considerably and became well cultivated. This operation of Balban seems to have been so effectual that there is little mention of Mewat for a hundred years, during which the chiefs of Mewat appear to have maintained satisfactory relations with the authorities at Delhi, for after the death of the Emperor Firoz Shah in 1358, we find Bahadar Nahar, Mewatti, whose stronghold was at Kotla, or Kotal in the Tijara hills, occupying the place of a powerful noble at Delhi. Bahadar Nahar, a Jadu Rajput by birth, is the reputed founder of the Khánzáda race, which became so renowned in the history of the empire.

In conjunction with the household slaves of Firoz Shah, Bahadar Nahar aided Abubakar, grandson of the late Emperor Firoz, in expelling from Delhi, Abubakar's uncle Nasiruddin, and in establishing the former on the throne. In a few months, however, Abubakar had to give way before Nasiruddin, and he then fled to Bahadar Nahar's stronghold, Kotla, where he was pursued by Nasiruddin. After a struggle, Abubakar and Bahadar Nahar surrendered, and Abubakar was placed in confinement for life, but Bahadar Nahar received a robe and was allowed to depart. Two years later, the Emperor being ill, Bahadar Nahar plundered the country to the gates of Delhi, but Nasiruddin, before he had quite recovered from his illness, hastened to Mewat and attacked Kotla, from whence Bahadar Nahar had to fly to Jhirka, a few miles to the south in the same range of hills, and remarkable for its springs. In A.D. 1392, the Emperor Nasiruddin died, and Bahadar Nahar, allied with one Malu Yakbal Khan, held the balance between two rival claimants of the throne. He would not allow either to gain an advantage over the other, so that for three years there were two emperors ruling in the city of Delhi.

Several historians, including the great conqueror himself, make prominent mention of the conduct of Bahadar Nahar during the invasion of Timurlane in A.D. 1398. Timur states that he sent an embassy to Bahadar Nahar at Kotla to which a humble reply was received. Bahadar Nahar sent as a present two white parrots which had belonged to the late Emperor. Timur remarks that these parrots were much prized by him. Subsequently Bahadar Nahar and his son, together with others who had taken refuge in Mewat, came to do homage to Timur. Amongst these was Khizar Khan, who so ingratiated himself with the Moghul that, after the departure of the latter, he, calling himself Timur's viceroy, became virtually Emperor of Hindustan, and mention is made of his besieging Bahadar Nahar in Kotla, which he destroyed, and compelled the Mewattis to take refuge in the mountains, A.D. 1401. This is the last mention of Bahadar Nahar, who seems to have played a prominent part on the political stage for more than thirty years. The ranges of hills where he had established himself were peculiarly well suited for defence, and on them he and his family seem to have had a series of strongholds, the ruins of which are still considerable.

The viceroy, Khizar Khan, was succeeded in A.D. 1421 by Saiyad Mubarak, who, in A.D. 1424, ravaged rebellious Mewat. The Mewattis, having laid waste and depopulated the country, took refuge in the mountains of 'Jahra,' a place which was so strong that the Emperor had to return to Delhi without taking it. A year after he again marched against Mewat, when Jaliu and Kaddu, grandsons of Bahadar Nahar, and several Mewattis who had joined them, pursued the tactics adopted the previous year, and after laying waste their own territory took up a position at Indor, in the Tijara hills, ten miles north of Kotla. After resisting for some days, they were driven from Indor, which the Emperor destroyed. The insurgents retreated to the mountains of Ulwar, the passes of which they defended with much obstinacy, but eventually they had to surrender. These repeated expeditions against the Mewattis did not render them quiet, and four months after the attack on Ulwar the Emperor had again to send troops against them. These troops carried fire and sword through out the whole of Mewat, which, however, remained a place of refuge to escaped prisoners. In A.D. 1427, the Emperor, after putting to death Kaddu, Mewatti, above mentioned, sent troops into Mewat, the inhabitants of which, as usual, abandoned their towns and fled to the mountains. Jaliu (Bahadar Nahar's grandson) with Ahmad Khan and Malik Fakaruddin, who probably belonged to the same family, collected a force within the fort of Ulwar, and defended it so bravely that the Imperial commander had to accept a war contribution and return to Delhi.

In A.D. 1428, the Emperor again marched to Mewat, and for a time, at least, subdued the country, obliging the inhabitants to pay him tribute. Mewari is spoken of as being in the hands of a Mewatti chief. In A.D. 1450, Bahlol Lodi succeeded to the Imperial throne. His first military movement was against Mewat. Ahmed Khan, Mewatti, who held the country from 'Mahraulti to Lodhu Sarai,' near Delhi, submitted to the Imperial force, and was deprived of seven 'parganahs' (sub-divisions of districts), but was permitted to hold the remainder as tributary. Ahmed Khan appointed his uncle, Mubarak Khan, to be perpetually in attendance at court as his representative. During Bahlol's struggle with the King of Jaunpur, Ahmed Khan, Mewatti, for a time supported the latter, and his conduct brought him another visit from the Emperor, to whom he was induced to submit. But Babar tells us that Mewat was not included in the kingdom of Bahlol Lodi, who never really subjected it. In A.D. 1488 Sikandar Lodi sat upon the throne of Delhi. At this period Tijara was the seat of an Imperial governor, and a Mewatti or Khánzáda, Alam Khan, was one of his distinguished officers.

In A.D. 1526 a new power appeared in India. Babar, who claimed to be the representative of Timurlane, after winning the battle of Panipat, took possession of Delhi and Agra; and determined that his enterprise should not be a mere raid like Timur's, but the foundation of a new and lasting empire. Then it was that the Rajputs made their last great struggle for independence. They were led by Rana Sankha, a chief of Mewar, who invited the Mewatti chief, Hasan Khan, to aid the nation from which he had sprung in resisting the new horde of Mussalmans from the North. The political position of Hasan Khan at this time was a very important one. Babar, in his Autobiography, speaks of him as the prime mover in all the confusions and insurrections of the period. He had, he states, vainly shown Hasan Khan distinguished marks of favour, but the affections of the infidel lay all on the side of the Pagans, i.e., the Hindoos; and the propinquity of his country to Delhi, no doubt, made his opposition especially dangerous. Hasan Khan's seat at this time was at Ulwar, but local tradition says that he was originally established at Bahadarpur, eight miles from Ulwar, which was then in the possession of the Nikumpa Rajputs. Babar's great victory over the Rajputs and Mewattis at Fatahpur Sikri relieved him of further difficulty with respect to Mewat, where he proceeded immediately after the battle. Hasan Khan had either fallen in the struggle, or he had immediately afterwards been murdered by a servant instigated by his relations. Babar advanced four marches from Fatahpur Sikri, and after the fifth encamped six kos from the Fort of Ulwar, on the banks of the river Manisni. A messenger from Hasan Khan's son, Nahar Khan, arrived, begging for pardon; and on receiving an assurance of safety, Nahar Khan came to Babar, who bestowed on him a ~~sum of~~ several lacs (of duns, of which forty go to the crore) for his support.

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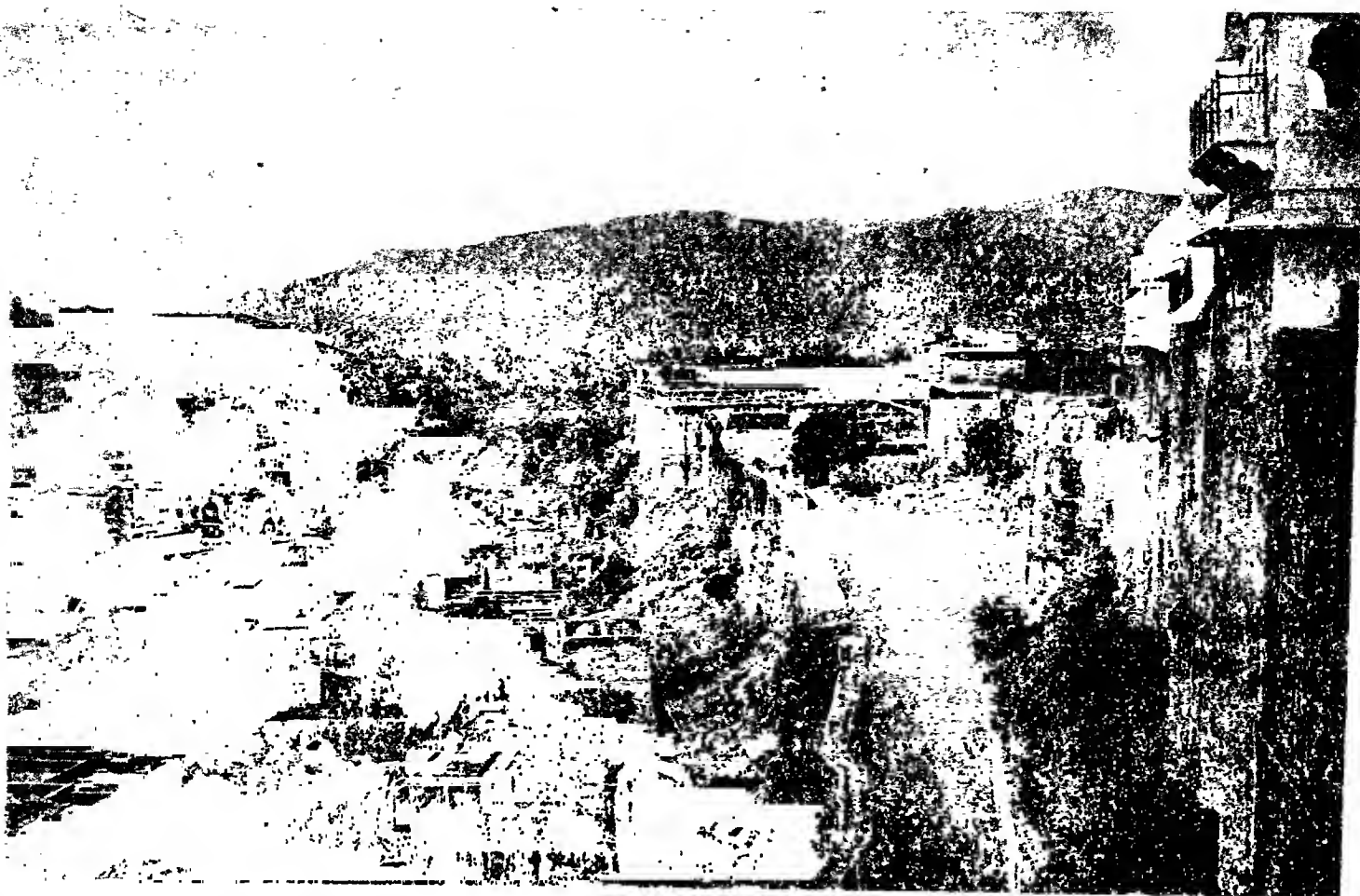
‘Rabab’ states that the Mughal ancestors had made their capital at Tijāra, but when he came to Mewat, Ulwar was the seat of government. The fort was destroyed the city of Tijāra, which he still designated ‘the capital of Mewat,’ on a hill overlooking the plain, situated probably six or seven miles from the city. Lord Khan, who had commanded the right flank in the battle of Pataudā, then retreated to the fort of Ulwar. Ulwar himself visited and examined the fort, where he spent a night, and the night on which he became emperor in Humayun. The political power of the Khānzāda chiefs of Mewat was now permanently broken, and their power again appeared like Ishāker Nāhar and Hasan Khan, as the powerful opponents or principal allies of emperors. There was a regular succession of Moghul Governors or Fort Commandants of Ulwar and Tijāra; and the activities of local chieftains, who were reformers—half Hindu, half Musalman—who flourished in Mewat at the time of Akbar and Shah Jahan, and the oppressions, inflicted not by local potentates, but by Moghul officers. The Khānzādas still retained some influence, and their will be subsequently shown, did not quite disappear until the present century. The extensive territory, however, which was left to them, and called by the Musalman historians, existing traditions, and local remains. Rāwar was a town, probably near, or at least, in Garguon, not far from Tijāra. Considerable tombs and ruins now existing are attributed to the Khānzādas themselves declare that at the end of 1484 *Deh-las* (towns and villages), extending over all the country, were completely destroyed, and the histories and records with the Persian histories seems to show that little dependence can be placed on the above statement, or doubt they indicate general facts.

Shah Jahan's father, his successor, Humayun, was in A.D. 1540 over-planted by the Pathan Sher Shah, who, in 1556, defeated him at Panipat. During the reign of the latter, a battle was fought and lost by the Emperor's troops at the same place. The Emperor, Islam Shah, did not recover his health. An inscription on a fine tank in the Ujwar Fort, near the village of Chandi, Kasr, Governor of the Fort (in Jhim Killa), under orders from Islam Shah, and dated 1556, is as follows:

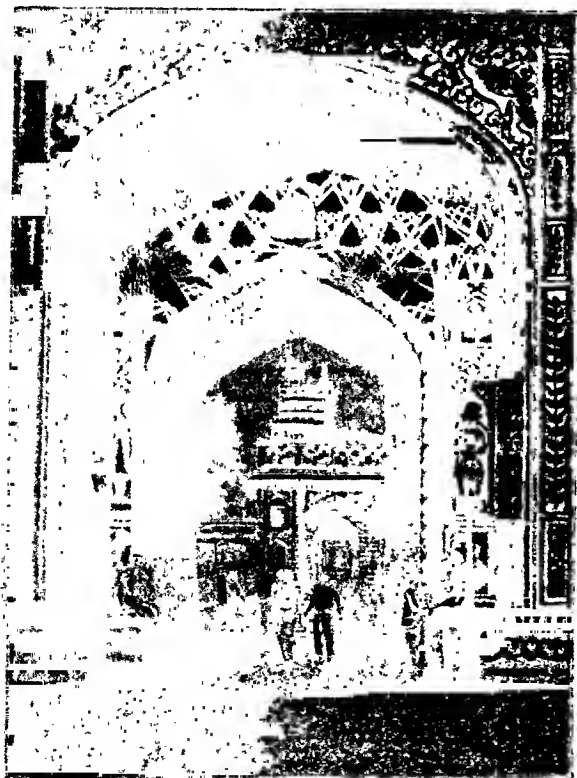
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But the suggestion of the coronation of Akbar's eldest, the Mirza Salim, apparently, do not figure at all. Humaiyun seems to have been a man of a very high rank, the daughter of Jalal Khan, nephew of Babar's opponent, Hasan Khan, and by marrying his prince, Bairam Khan, to marry a younger daughter of the same Mewatti. Mirza Hindal, brother of Humaiyun had been a prince of Mewat after the death of Babar, and when contending with Humaiyun, he is spoken of as having retired to Mewat where he was in seclusion. This was before Humaiyun's expulsion. After Akbar's return, Bairam Khan, after fighting a battle for the court and against Humat, whence he was induced to return. But though the hills of Mewat may have been dangerous to the great discontented nobles of the empire, the people of Mewat seem to have been quiet enough, and the Mirza Salim to have become distinguished soldier in the Imperial armies."

Amongst the distinguished men who were Governors of Mewar was Tardi Beg Khan, a great noble of Humayun's Court, who received Mewar in jagir, and on the death of that prince read the *khutbah*, or prayer in the Mosque in Albars, and sent the Crown insignia to him. The appointment of Mirza Hindal, the brother of the King, as Governor, and the marriage of Humayun himself, and of his great minister Bairam Khan, on political grounds, to the daughters of Jamal Khan, attest the importance which was attached to the conquest of this country. Malabar, Sawai Jai Singh of Jeypore held Ulwar, for under this name Mewar and the neighbouring districts were known in Mussalman times, but Aurangzeb, who visited the town of Ulwar, resumed the direct authority. After his death the Moghul hold was relaxed, and the Jats of Bhurtpore overran the country, and it was principally from them, as before stated, that Pratap Singh obtained it.



ROAD TO RAJGARH.



VIEW OF CHANDRA MAHL PALACE, JEYPURE.

#### CHAPTER IV.

##### HISTORY OF THE NARU FAMILY AND OF THE RULING HOUSE OF ULWAR.

It will now be convenient to resume the history of the ruling family. The Narukas, of which the chief of Ulwar, the Rao Raja of Uniara, a tributary of Jeypore, and the Thakur of Lawa near Tonk are the principal representatives, are descended from Naru, great grandson of Udaikaran, the Maharaja of Jeypore who reigned from A.D. 1367 to 1388.

Major Powlett, in his "*Gazetteer*," traces the descent of Naru, through his father Mairaj, to Bar Singh, eldest son of Udaikaran, who, he adds, gave up his birth-right to Nahar Singh, a younger brother.

A story similar to that of the ancestor of the Rao of Salumbra, the premier noble of Meywar, is narrated of Bar Singh. Proposals were made for his marriage, but his father jested somewhat about the matter, which so offended his son that he declined to accept the offer. Udaikaran, upon this, in order to avoid offending the family of the lady, espoused her himself, but on condition that the offspring of the union should succeed him. Bar Singh received the estate of Jhak and Maujabad, towns a few miles south-west of Jeypore. The Jeypore annalists make out Bar Singh to be the third son and ignore the above story, and add that the Shekhawats are descended from Balojee, the fourth son. However this may be, Lala, eldest son of Naru, the direct ancestor of the Ulwar chiefs, was a loyal subject of Bharat Mall, the ruler of Amber, and received from him the grant of a banner and the title of Rao, and his son, Udai Singh, usually led the *harawal* or van of battle, and no doubt this was one of the reasons his descendant, Pratap Singh, advanced as giving him a claim to the first seat in the Jeypore Durbar. Lar Singh, his son, was, it is said, given the title of Khan by the Emperor Akbar when serving under Maharaja Man Singh. Rao Kalian Singh, who was the eldest son of Fateh Singh, Lar Singh's son and successor, lost his ancestral estate for his loyalty to his chief, Jai Singh, and received in lieu of it, Macheri, which had been taken from the Bargujars. Here the family remained undivided until Kalian Singh's great grandson Zorawar Singh's time, when a portion was given to a younger son, whose descendant, the Thakur of Bijwar, is the nearest relation of the chief of Ulwar.

Rao Pradip was grandson of Zorawar Singh. His history has been given in full. He left no sons, and adopted a curious way of determining who was the most likely youth of his clan to succeed him. He called together all the boys whose relationship to himself and ordinary considerations would place them in the list of claimants, and distributed toys amongst them. He then chose the one who selected a sword and shield as the most worthy. His child was Bakhtawar Singh of Thana, younger son of Dhir Singh, fourth in descent in the younger branch from the first Thakur of Paru, a son of Kadian Singh. Thana is a small place two miles north-west of Rajgarh, and the family is not even amongst the first great branches of the clan. No less than three chiefs have, however, now been adopted from it.

Bakhtawar Singh's reign was by no means a quiet one. The Mahrattas gave some trouble when he was a child, and the Chief of Jeypore held him when he was on a visit to his capital after his marriage with the daughter of the Thakur of Kuchawan in Marwar, and did not release him until he had given up five fertile districts to his enemy. Bakhtawar Singh soon recouped himself for his losses by occupying the lands of other chiefs, whose possessions joined his own. He moreover strengthened his position by allying himself with the British Government. He was guided by an able Mahomedan vakeel or agent, Ahmad Baksh Khan, who was wise enough to see that the Mahrattas would in the end have to yield to the great power which was becoming paramount in India. Lord Lake, the British commander-in-chief, was furnished with provisions for his army, and a small force was also sent from Ulwar to join him. The vakeel moreover furnished information which enabled the English general to bring on the battle of Laswarce,\* in which the Mahratta power was shattered. This battle was "the last in which the Company's troops had ever been engaged, not excepting that of Assaye," no less than sixteen strong battalions, the Decran Invincibles, as they were termed, having been almost annihilated. The battle took place on November 1st, 1813, and on the 10th of the same month Lord Lake concluded a treaty of peace with the Raja, who was moreover rewarded with a considerable increase of territory which now yields more than one hundred lakhs of rupees a year, and was estimated to afford at the time it was granted. The vakeel also secured the cession of Ferozpur, a tract of about 138 square miles, from the British Government, and of Luharu, including Adisagar, from the Raja, and was allowed to hold them independent of the British Government. He was, however, convicted of the murder of Mr. Fraser, the British Commissioner at Delhi, in consequence of which Ferozpur was forfeited, and Luharu given to his brothers, the descendants of the father of whom is now Nawab of Luharu.

Bakhtawar Singh did not always act with similar prudence as he attempted to recover some of the villages which had been seized by Jeypore, but which it was a breach of treaty to retake. It was only after a force had been sent against him that he gave way and abandoned his followers whom he had collected to oppose it. He had, however, paid three lakhs of rupees on account of the expenses of the expedition. During his latter years he is said to have become deranged, and to have shewn his insanity principally by his cruelty to Mahomedans. Major Hollett states that he gave fathers the option of having their noses cut off or of performing miracles, and that on one occasion he sent a pot full of noses and ears to his old vakeel at Luharu. These proceedings excited the Mussalmans of Delhi, who were only prevented from invading Ulwar by the British Resident, who endeavoured to restrain the Raja.

Bakhtawar Singh appears to have been a good, though somewhat severe, ruler. He died in 1815, and a magnificent *colonne* or cenotaph, was erected as a memorial of him at the side of the tank in rear of the Ulwar Palace. In the treaty with Lord Lake he was styled Maharaja Sawai Bakhtawar Singh. There does not seem to have been any direct grant by the Moghul or British power of either of the titles just mentioned, though the former, no doubt, was assumed as soon as the State became independent, and the latter was adopted in imitation of Jeypore, or perhaps in direct rivalry with it.

The word "Sawai" means "one and a quarter," and was first used as a term of distinction by the Delhi emperors with regard to the famous Jey (Jai) Singh, the founder of Jeypore, to intimate to the world that they looked upon that illustrious man as a quarter, at least, better than anyone else. Ulwar has also adopted the *Panchranga*, or five-coloured banner of Jeypore, with the *Sawai*, or small reproduction of it, on the top of the pole.

Bakhtawar Singh had expressed his intention of adopting Banni Singh, his nephew, who belonged to the Thana house, but as the requisite formal ceremonies had not been completed before his death, the opportunity was afforded to a strong party to intrigue in favour of Baiwant Singh, the Maharaja's illegitimate son. Although according to Rajput law and custom, the succession of Baiwant Singh would be quite out of the question, much trouble was caused by the pretensions of his party. The boy was only six years old. He was supported by the Nawab of Luharu, by whose influence his claims were, to a certain extent, acknowledged by the British authorities.

\* See the Appendix for a full account of the battle of Laswarce.



Banni Singh's party, after a time, got the upper hand, and his rival was made prisoner; but it was not until that the Maharaja yielded at the advance of the English, and he consented to make provision for Balwant Singh in lands and money. The claimant resided at Tigar, in the north-west of Ulwar, but as he died childless, in his possessions reverted to the State. Some very prettily illuminated paintings belonging to him are now in the Maharaja's library, and prove him to have been a man of taste.

Banni Singh was, Major Fowbert estimates, an excellent type of a good native chief of the old school; he was at times cruel. His people were obedient, but he subjugated them. Reforms were made by the Mahomedans from Delhi, who took to his court, but the profits arising from their management went into their own pockets and not those of the chief, and so the good and the bad went hand in hand together; still he looks back upon his reign as one of achievement, and his memory is revered. He was, although comparatively uneducated, a great patron of the arts, and adorned his capital with many beautiful buildings. He built a dam across a gap in the mountains about ten miles from Ulwar, by which a stream was formed, whose waters have converted the whole of the capital into a charming oasis of verdure.

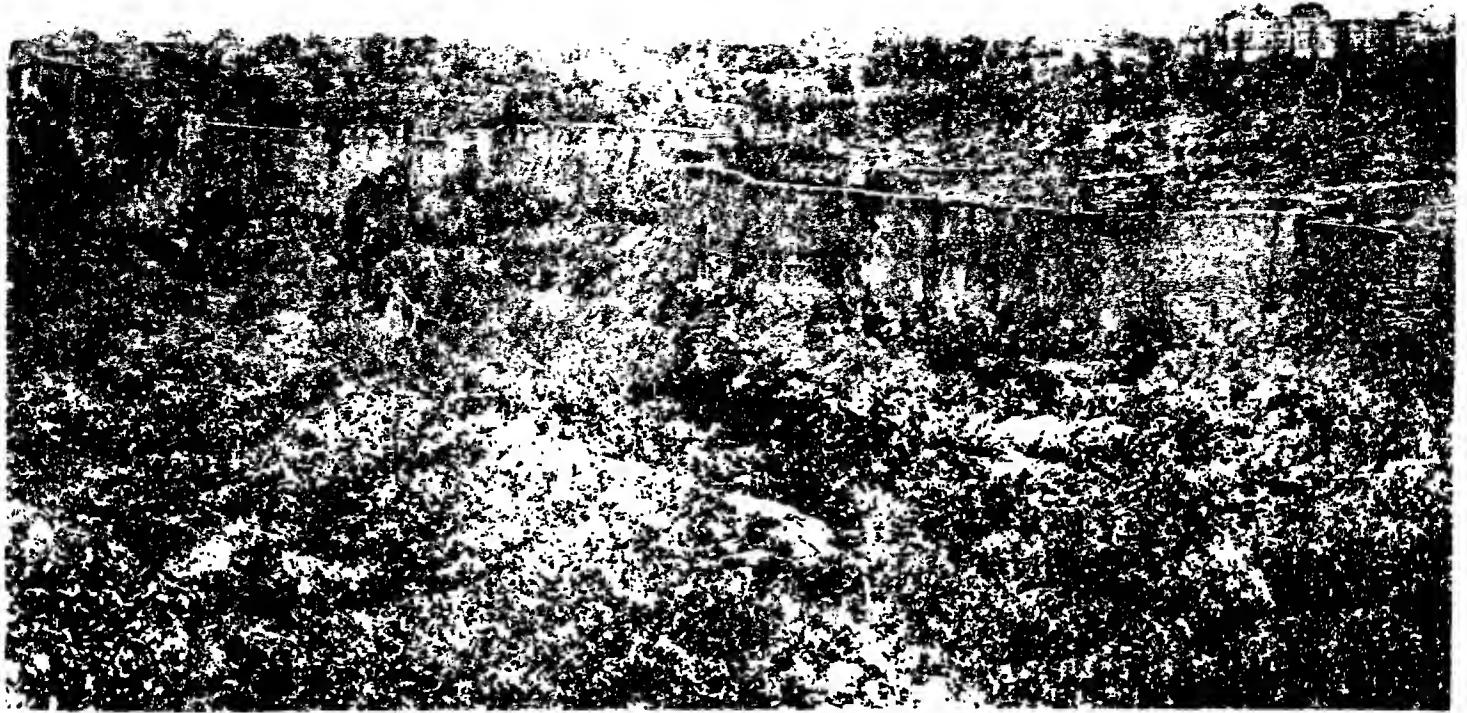
It is mainly to the illustrious personages mentioned by him that the present book is devoted. In 1857, just before his death, he displayed his devotion to the paramount power by despatching his best troops to aid of the Agra garrison, then the bravest of the Rajas. The rebels, Nizam and Nusseer, upon them at Achnera, between Bikaner and Jaipur, and severely defeated them, killing ten of their chiefs. This misfortune was chiefly the result of the death of Banni Singh, however, was insensible before the sad news reached him, and shortly afterwards died, leaving only a son, Singh, his son, aged twelve only, to succeed him.

The administration of the State was conducted during the minority of the Maharaja, at first by two ministers, who failed to secure order, and afterwards by Captain Innes, who succeeded (sometimes with others without a Council) in spite of the opposition of the young chief, in effecting many reforms. From 1869 the administration was in the hands of the Maharaja, but proved most unsatisfactory to his nobles and subjects. Ultimately, it became necessary for the paramount power to interfere and to appoint a Council, Captain Cadell as Political Agent, by which the government was carried on. This event took place in 1870, the Maharaja died in 1871 of disease of the brain.

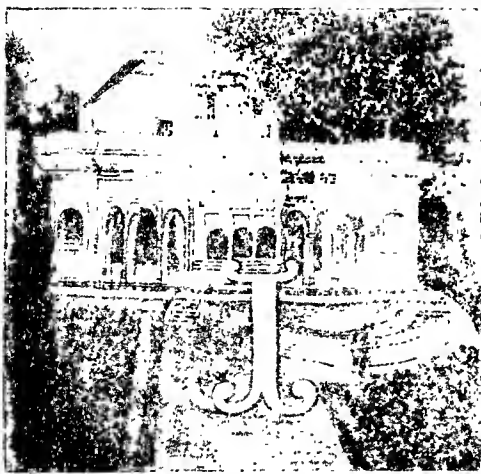
As the chief did not die, it was necessary to select one. Two claimants were finally recognized by the Government of India, but Mangal Singh, was chosen by the principal nobles, and he became the fifth ruler of Ulwar. He was born in October, 1859, and took his seat on the cushion on December 14th, 1874. His education was completed at Ulwar and at the Mayo College at Ajmere. He attained a majority in 1877, and under him an era of prosperity and quiet has set in. His Highness the Maharaja has created a Grand Commander of the Star of India and a Lieutenant-Colonel in the British Army.







FORT OF RANTHAMBHOR NEAR SAWAI MADHOPUR



GARDEN PAVILION AT ULWAR.

## CHAPTER V.

### NOTES ON THE COUNTRY AND ITS INHABITANTS

In the present chapter it is proposed to treat of such matters as may be considered to have influenced the development of the arts and industries of the State, as, for example, the geological formation of the country, the nature of its soil, its mineral wealth, its vegetable or animal products, its climate and the general condition of its inhabitants, with some notes on the capital.

The most prominent features in Ulwar scenery are undoubtedly the long ridges of hills, which run, as a rule, parallel to each other from north or north-east to south and south-west. They sometimes rise to a height of from 1600 to 2400 feet above the wide sandy plains around their bases, and in many places long narrow valleys lie within them. They belong to the great Aravali series of transition crystalline rocks. The country to the north and north-east is comparatively open, but there is no doubt that the State owes its peculiar historical position to the inaccessibility, and consequent difficulty of conquest, due to its hilly configuration. The appositeness of Major Thorn's remark that the ruler of Ulwar held one of the keys of Delhi, is at once evident to anyone who traverses the State, even by the railway. It follows, moreover, that a people who were compelled to confine themselves to the hills, in which they could find no permanent residence, would not be in a position to erect magnificent palaces or temples, or to patronize the industrial arts.

On the whole the soil is good and in some parts rich, especially where it is flooded. The average rainfall is about 26.25 inches: the temperature is higher than in the more open plains, and in the capital, owing to radiation from the rocks and its peculiar position on the side of a high hilly range which obstructs the breeze, it is sometimes extremely trying. There are extensive forests which contain valuable timber and afford shelter to numerous wild animals and game of all kinds. Tigers and leopards are shot in large numbers, and the *sambhur* and *nilgai*, or white-footed antelope, abound. The domestic animals are inferior, and all beasts of superior quality are imported.

There is a considerable variety, though small quantity, of mineral wealth. Colonel Cadell wrote in 1873 that there were then thirty iron-smelting furnaces in the State, which yielded about 536 tons of iron per annum.

of copper, and is used in the production of agricultural implements. Copper is found in pockets in many parts of India, but in other parts of India, is at present hardly worth the trouble of production, the largest quantities being obtained in copper. In former times the position was no doubt reversed. An argentiferous galena occurs in some places, but lead and silver can like the copper, be obtained so much more easily than in the West, and this is not so remunerative to search for there as in India.

There is a fine white marble at Rajmunda. A very fine white marble is obtained at Jodhpur in the south-west corner of the State. It is finer and more finely crystallized than the famous Makrana stone from Marwar, which is the most famous marble in India, so much liked for building purposes. The marble of Rajwala in Jeypore, seven miles from Jodhpur, is better than the Rajmunda, as it is nearer to the railway, but in former times this advantage did not count. There is also some quantity of white and some of pink and black marble. The pink stone excavated near Jodhpur is used for images, and the black from Mandla near Ranganath, for slabs and columns. A fine sandstone is abundant. Slabs of grey metamorphic sandstone, used for roofing and for the construction of bridges and other purposes, especially at Sierwar, near the Khairtal Railway Station. Stones of granite are also common at Mandla, not far from Bawal Railway Station. Salt, saltpetre, and a small quantity of iron ore are also found.

It is not, however, necessary to say any more on Ulwar. It will be seen hereafter that the art work is not of the highest quality. Some servants, who have been attracted to Ulwar by the munificence of the present or former ruler, have been employed in painting and sculpture. They would be considered in the State, and few that may be termed even rich, but they are not persons who are in a position to employ artists of any note.

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The city is situated about the year 1800 A.D., is nearly forty feet high and a thousand feet long, enclosed by a wall which has its entrance from the N.W. and so termed the picturesque Siliserh lake, which, when full, extends to the S.E. It supplies a continuous flow of water which has converted the neighbourhood of the city into a garden, besides the ordinary crops, fruit and vegetables in great abundance and of superior quality. The town itself, with its water-palaces, is one of the most attractive spots in the vicinity of Ulwar. The palace is attached to the Bani Gole Palace, in which H.H. the Maharaja usually resides. The architecture is a mixture of good and bad style which is more strongly accentuated in the palaces at Tijana the Pargana centre. Its segmental domes, minarets and arched corners are the prevailing features. It has the advantage of many Oriental houses of containing large rooms which can be made comfortable from the Harappan point of view. The following extract from Major Blagden's chapter in the *Rajputana Gazetteer* contains most points of interest with reference to the city :—

"The city of Uthar is a substantially circular situation in the territory of which it is the chief town. Two modes of denoting its name are connected, one that it was originally called Alpura or 'strong city,' the other that by an allowable interchange of letters it became Uthar, and, finally, the name of the main chain with which the Uthar hills are connected. The city lies on the top of a hill, and the fort is situated on the top of a local hill. Local legends declare the Nikumpa Rajputs to have been the first occupants of Uthar. They are said to have once taken and burned the village of Domni, the remains of which last are to be seen within the hills under the fort. The cause of the fall of a ruling family is generally declared by local legends to have been some special act of gross oppression committed by the family. In the case of the Nikumpas, their ruin is attributed to their practice of human sacrifice. Finally, they offered to Durga Devi, some wretched man or woman belonging to the lower castes. A Domni widow's son was thus put to death, and the Domni, in revenge, told the chief and captain of Kotilla that he might easily seize the Uthar fort by attacking it when the Nikumpas were engaged in the worship of Devi, at which time they laid aside their arms. An attack was accordingly organized. A party of Khenzadas lay in camp under the fort, the Domni at the proper moment gave the signal by throwing down a barrel of ashes, and a successful assault was made. The spot where the ashes were thrown down is pointed out and called 'Domni chitra'.

The first historical mention of Ulwar is in Ferishta's description of a Rajput of Ulwar contending with the Ajañere Rajputs in H. 1530. A. 1589. The city of Ulwar is mentioned as a fortified place with a rampart and moat on all sides but where the rocky hill ranges protect it by the steep ascent from attack. There is no doubt that the main streets were well paved when Captain Ensey was Political Agent. The population of the city and suburbs was 10,000 according to the census of 10th April, 1872. The most numerous classes are Brahmans, Pariahs, and Chamars. In 1872 a census of the city and suburbs on a large scale was made by a competent surveyor; every holding was numbered and full details were obtained regarding ownership, the character of buildings and tenements, &c. The buildings of most note are the palace, built chiefly by Dandi Singh. It contains fine courts and a beautiful durbar-room on the roof of the latter, comprising the fort, rocky hillside with temples under it, and the tanks and cenotaph of Baski Singh in the foreground, is considered almost unique.

(2) The cenotaph of Bala-ulwar Sim, under the fort, has attracted much notice. It is a very fine specimen of the related or segmental arch style. Ferguson says of this cenotaph: "It makes up, with its domes and pavilions, as pleasing a group of its class as is to be found in India, of its age at least."

"The temple of Jagannath, in the chief market place, is the most conspicuous of its class. The domed building, inappropriately called the Tirpolia, covers the crossing of the main streets. It is an old tomb, said to be that of one Tarang Sultan, brother of the emperor Firoz Shah. It forms a sort of small covered bazaar. There are several old mosques bearing inscriptions; the most considerable is near the palace gate, now used as a store-house. Its date, expressed in a sentence, is Hijra 969. The Mussalman shrine of most account inside the city is that of one Bhikan, said to have been killed in battle in the time of Kutb-ud-din Aibak. A street and mosque are named after him. A fine court house erected when Captain Incey was Political Agent at Ulwar, stands in a handsome square at the entrance to the palace. Opposite it a suitable revenue office is under construction. The environs of the city have been mapped by the Topographical Survey Department, and its roads, gardens, and main buildings are well delineated.

"The largest buildings near and outside the city are—(1) The fort, which stands just 1000 feet above the Tirpolia. It contains a palace and buildings erected chiefly by the first two Naruka chiefs of Ulwar. Its ramparts extend along the hilltop and across the valley for about two miles. It is said to have been built by Nikumpa Rajputs, and has undoubtedly been in the hands successively of Khánzádas, Moghuls, Pathans, Jats, and Narukas. Probably its weakest point is that which lies over the old town of Ulwar. Below the fort are two outworks, both to protect the approach and to strengthen the city wall. One is known as the *Chitanki*; the other—which is a work, no doubt, of a northern governor—*Kabul Khurd*. (2) The Banni Bilas Palace, already mentioned. Near the public railway station a private one for the use of the Maharaja and his household has been erected. It is a very handsome building. Near the station on the Bhartpur road is a fine Mussalman tomb of A.D. 1547, known as Fatch Jhang's. Its dome is a conspicuous and ornamental object. Fatch Jhang was probably a Khánzáda of note. At least, his Hindu extraction would appear to be indicated by the fact of the inscription, which is the only memorial inscription of an Ulwar monument in Nágari character. It gives the Hindu date as well as the year of the Hijra."

The monotony of daily life in Rajputana is relieved by the many feasts and ceremonies, both public and private, which are everywhere held. But, of course, most frequently, and with greater splendour, in the capitals than in the country. In the public offices Friday is generally set apart as a weekly holiday, but amongst the peasants there is no special day on which labour ceases, and were it not for the opportunities afforded by such feasts and fairs, life for them would be one endless round of care without enjoyment. Europeans are apt to disapprove of the long holidays required for marriages and deaths, and the constant recurrence of caste feasts, but they forget that there is no Sabbath rest for either Hindu or Mussalman, and that the daily fare of the poor is very insipid, which makes a change for the sweetmeats of the festival doubly welcome. If rigid reformers have their way altogether in putting an end to heavy funeral and marriage expenses, the pleasures of the poor, who share one and all in the enjoyments of these simple gatherings, will be at an end. These remarks are not, of course, intended to imply that economy on such occasions should not be practised, but that is a different thing from altogether abolishing time-honoured customs.

The principal festivals and ceremonies which are observed at Ulwar will now be described. The dates are those of the Hindu year, which begins when the sun enters the sign Mesha or Aries, corresponding at present with the month Chaitra, Chait, or March-April.

**CHAIT SUDI 1ST.**—The first day of the light half of the moon of Chait. The festival of the *Sambat* sudi, or New Year's Day, when the Pandits or learned men and the jotishes or astrologers foretell to the Maharaja, according to the new calendar, the events of the coming year. They receive in return the usual gift or *bhent* from the chief.

**CHAIT SUDI 3RD, 4TH AND 5TH.**—The Gangore or Gangauri festival. The worship of Parvati or Gangauri, the goddess of the first fruits of the earth. The image of the goddess, clothed with fine raiment and decked with flowers and gems in the Palace Zenana, is carried in procession, followed by the State insignia, and by H.H. the Maharaja and the principal nobles and officials. On the first day it is taken to a place known as Akhara, on the second to the Public Gardens outside the city, and on the third to the tank behind the Palace. The Maharaja takes his seat for a few minutes on a raised platform, and receives the *nazrs* or gifts of the nobles and officials, and distributes amongst them scarves or *dopattas* and turbans, with garlands of flowers and *paan* and betel. The presentation of *nazrs* or gifts on ceremonial occasions is a source of considerable income at native courts.

**CHAIT SUDI 8TH.**—On the eighth of the light half of the moon of Chait is held the festival of Phul Dol in the temple of Devi in the Palace. It is also known as the Durga Ashtami, Durga being another name for the goddess, who is the Shakti—that is, the female essence or wife of Shiva or Mahadeo, one of the three great members of the Hindu triad. The Maharaja and nobles take part in the worship and offer gifts.

**CHAIT SUDI 14TH.**—On the fourteenth day of the light half of Chait, H.H. the Maharaja, accompanied by all the State insignia and grantees, worships the Asapala tree, or tree of hope, and entertains Brahmins.

**BAISAKH BADI 6TH.**—A fair is held at the Siliserh lake, and Sitia, the goddess of smallpox, after whom the lake is named, is worshipped. These fairs are very gay scenes. All the women are picturesquely dressed, and they go in large parties with their friends to eat amongst the trees, or sit along the wayside to gaze at the passers-by.

**BAISAKH BADI 3RD (April-May).**—A *darbar* is held on what is known as the Rishi Tij, and turbans and scarves are distributed.

**ASARH BADI 14TH (June-July).**—The birthday of the heir-apparent, on which the nobles present their gifts and receive turbans, &c. as on other occasions.

## NOTES ON THE COUNTRY AND ITS INHABITANTS

MAHARAJA - fair of Jagannath, or Krishna. This is held at Rupbas, which is about two miles from the city. The image of Jagannath is taken to the temple at this spot in procession. The fair lasts four days.

SAVANA - The ceremony is held at the temple of the goddess Kali. The Brahman priests assemble in the temple of the goddess Kali and a Rakhi or bracelet on the wrist of the Maharaja, who presents them with gifts.

...Maharaja's ASP. IN 2. DISTRICT. September-October:—The Ahaira-ki-sowari. In the morning the Maharaja goes to the park, where he hunts for some small game; and in the evening all the horses, elephants and State carriages are taken to the park. A fair is then held with all the customary formalities.

On the 12th day, i.e., on the Dashmi festival, on which the images of Sita and Rāma are taken in grand procession through the streets of the city to the Riga Bazar, the Maharaja goes in the procession. A few verses of the Ramayana are recited by the Brahmins and by the Hindus or learned Brahmins, and amidst the firing of guns and loud noise of the beating of drums, the image of Ravana, the demon king of Lanka or Ceylon, the abductor of Sita (Rāma's wife) is burnt to ashes. At midnight, rockets are fired from all the forts.

...held in the light of the full moon on an open terrace in the city

The 24th of October, 1874, Pongal-Navaratri.—The Festival of Feast of Lanterns, on which every Hindu displays a light to the goddess Lakshmi, the goddess of Fortune and wife of Vishnu, in order to secure good luck for the next year. Next morning the women perform a ritual of Puja and pray for a little in honour of the goddess. The Maharaja worships Lakshmi in the temple of the goddess, a very suitable and auspicious place, and afterwards holds a durbai. At night all the houses are lighted up. On this occasion the deity looks its best.

Earlier in the morning a huge wreath is made and suspended over the outer gate of the temple. The chief is then dressed in his ceremonial robes and passes in procession by the chief who is followed in procession by the nobles.

On the 15th of Jyestha (18th May) is the birthday of H.H. the Maharaja. In the morning he goes to the temple of Shiva Kumbh in the city, and there visits the cenotaphs of his ancestors. In the evening a *darbar* is held, and a *prasad* is distributed.

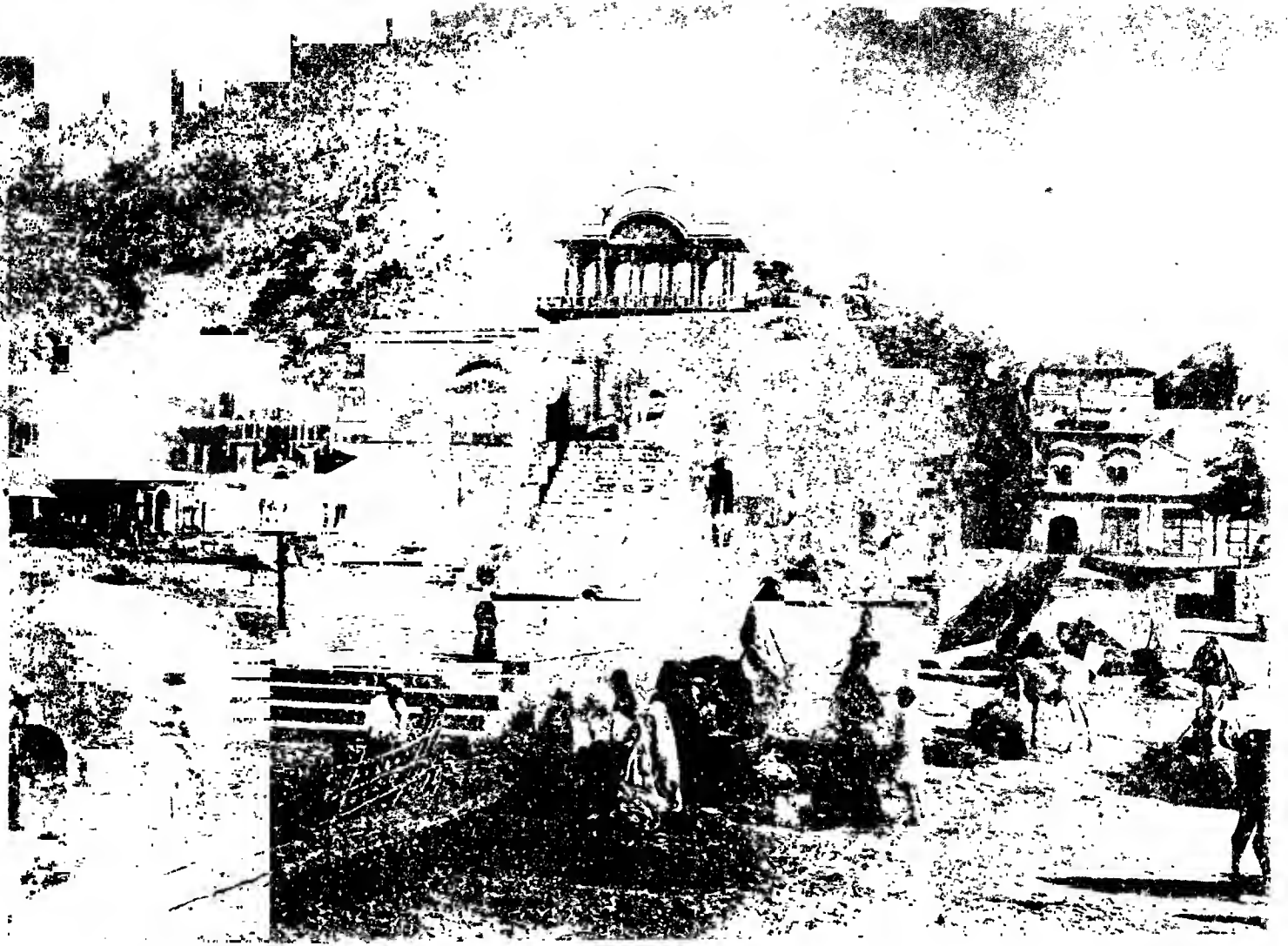
On 15TH JAN. 15TH FEBRUARY -- This is the Day of the "Hachami" or Feast of Spring. An image is carried in procession to the "Sagami" bath.

**HOLI**, or HOLI (February-March)—the festival of Saturnalia of the Hindus, in which the *holi* fire is kindled and every man goes on a holiday to enjoyment. S. 609.

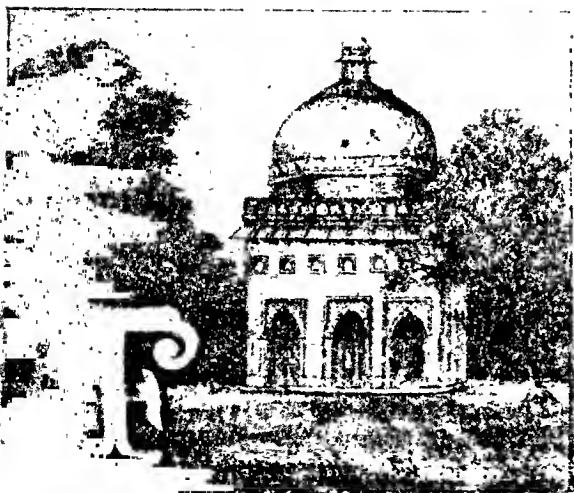
THAT DAY - 2021 On this day the King and his nobles go from the palace through the principal  
 streets and throw red powder and colored water over each other and on the people.

In all these public and ceremonies the people have a share, and to some extent this general participation in the pleasures and interests of the chiefs, popular as the rule of native princes. Many of these ceremonies are common to Rajasthani, but some are of local interest only.





TEMPLE OF JAGANNATH, ULWAR



OLD TOMB NEAR THE HASAN TANK, ULWAR

## CHAPTER VI.

### ART AND ARCHITECTURE IN ULWAR

FROM the remarks made in previous chapters it will be readily gathered that there are no indigenous sumptuary arts in Ulwar. The Court has, however, become a centre from which knowledge may radiate, and owing to the good taste of several of the chiefs and their relations, especially of Maharaja Banni Singh, of the present ruler, and of Barwan Singh of Tijara, many rare and valuable specimens of Indian art have been accumulated in the Palace, which shall serve as examples to the artists whom the same liberality and enlightenment have attracted to the capital. As

elsewhere repeatedly enforced, the axiom is true that, wherever there is a wise and liberal patron, in India, as in other parts of the world, there will be found the best artists.

The Hindu, no doubt, dislikes leaving the home of his fathers, but if he cannot secure full employment and the means of existence therein, he will go where he can find both, though he may leave one or more members of his family to hold the ancestral land, and will always look forward with longing eyes to the time when he may himself return; thus he is always led to consider himself a stranger in the country of his adoption. The Mahomedan artist is hardly moved by such feelings. He has generally been an inhabitant of a large town, and has been accustomed to go where he can find work. The most skilful men probably came from Persia from the time of Baber onwards, as that renowned sovereign draws special attention to the non-existence of the arts in India, and mentions that he himself introduced many manufactures into the country. Careful enquiry into the origin of many of the more beautiful arts now practised in India indicates they must have been introduced from Persia, though whether they were first practised there, or whether we must go further afield to discover the places of their birth, is an open question.

An attentive study of style, as displayed in ancient sculptures and relics of all kinds can alone enable scholars to decide this point. Perhaps the time has not yet come when even a good guess can be made at the sources of Indian art, but of this we may be assured, that every illustration of old work that is placed within reach of the public helps to solve the difficulty; and that if all, who have the opportunity of examining the treasures of Indian art, and noblemen, would bring the results of their enquiries before the public, the day of ultimate solution of

His Highness, who has collected much of information on the subject of local legends, tells the following story with reference to the fort of Ulwar.—When the walls of the citadel were being constructed, Bhairon, the celebrated devotee, looked upon them as a common man's labourer. One day as he was walking barefooted with a basket of stones on his head, his foot was caught by a thorn of the Dhonk tree. The sage, in his pain, cursed the tree, saying, "In this place shall no tree grow within these walls." It is a fact that, although the tree grows everywhere in the neighbourhood of the fort, not a single specimen is found within the battlements.



## CHAPTER VII.

### SELECTIONS FROM THE ULWAR ARMOURY.

PLATE XXX.—*Sipar Fouladi*. Shield. Steel, with raised floral pattern which is damascened with gold. There are four bosses, each connected by raised open-work semi-circles with an outer crenated ring. The embroidered red velvet lining is attached to the edge of the shield with wire. The maker is unknown, but it was obtained from Hyderabad, in the Deccan, about fifty years ago, at a cost of Rs 1000. About Rs 100 worth of gold were used in making it; and the steel, which came from Ispahan, is worth about Rs 400. Diameter 21 inches.

PLATE XXXI.—Shield. *Sipar-i-Ganga-Jamni*. Silver-plated steel, with ornament in dark blue, black and gold. There are four richly decorated bosses separated by conventional pines, or ornamental figures like those which on Kashmir shawls represent the curves of the Jhelum river as seen from the Takht-i-Suliman hill above Srinagar. At the top is a gilt crescent, and round the edge run two circles of arabesque ornament. It is lined with red cloth. Diameter, 20½ inches.

PLATE XXXII.—Shield. *Sipar Fouladi*. Steel, with ornament raised and gilded. The outer rim is connected with the centre by four cypress trees, with sprays of flowers on each side, the whole on a plain surface. The four bosses are of steel, with a separate rim attached to each by four perforated bars. At the top, inside the outer rim, is a raised crescent. The shield is lined with crimson velvet, on which are embroidered six large flowers of the same colour. The central pad and leather handles are covered with embroidered purple velvet. The pad is attached to the shield by four screws and rings, which are gilded. The screws have octagonal tops, beneath which, next the cushion, are rose-shaped plates. Diameter, 20 inches.

PLATE XXXIII.—(1) Shield. *Sipar-i-Shikargah*. Hunting shield of steel, having a row of raised animals, which are fastened on with gilt pins. The edge is raised, and has its dentations pointing inwards. There are four bosses and a star-shaped centre. The ornament is damascened in gold. The shield was made at Sialkot, and cost Rs 125, of which the steel is worth Rs 25, and the gold Rs 60; the balance of Rs. 40 gives the value of the labour. Diameter, 14 inches. (2) Shield. *Sipar-i-Ganga-Jamni*. Steel, inlaid with gold on a silver ground. Besides a crescent at the top, there are four bosses and a central ring. The pattern is composed of eight interlacing circles with chrysanthemum or daodi flowers. The rim is raised and toothed. The shield was made at Sialkot. Total cost, Rs. 65; gold and silver, Rs. 30; steel, Rs. 15; labour, Rs. 20. Diameter, 13 inches. (3) Shield. *Sipar-i-Ganga-Jamni*. Steel, inlaid with gold on silver. Rim dentated; outer border, scroll and floral pattern. Four raised bosses and crescent, all having perforated edges and without rims. The bosses are attached by quatre foil headed nails to the shield. Made at Sialkot. Total cost, Rs 105; silver and gold, Rs 50; steel, Rs. 15; labour Rs. 40. Diameter, 17 inches. (4) Shield. *Sipar-i-Fouladi*. Steel inlaid with gold. There are two rings of ornament connected by inlaid bands. The four bosses are raised and have perforated rims. Made at Lahore, and purchased for Maharaja Banni Singh. Total cost, Rs. 1000; steel, Rs. 400; gold, Rs. 100; labour, Rs. 500. Diameter, 21½ inches. (5) Shield. *Sipar-i-Guldastardar*. Steel inlaid with gold. Rim raised and toothed. There are four bosses, each at the meeting point of one of the parts of a raised quatre foil ornament. From the centre of each foil hangs a pear-shaped drop, having the point towards the centre of

(7) *Katár*.—A sword. Total cost, Rs. 125; gold, Rs. 50; steel, Rs. 25; labour, Rs. 50. Diameter, 20½ inches. (8) *Dagger. Katár*. The double cross-bar and side-guards are made with gold in a bold pattern. There are figures of animals raised from the cross-bar and side-guards. The sheath is of leather, with a steel damascened tip mount. On the tip of the blade is a small boss. Length, 14½ inches. Made at Burhanpur, Central Provinces. Date about 1846. Total cost, Rs. 200; gold, Rs. 60; bright steel, Rs. 140; labour, Rs. 100. (9) *Dagger. Katár*. The double cross-bars and side-guards are enriched with well raised and embossed patterns. The cross-bars and side-guards on the blade united by cross-ribs. Sheath of embossed leather. Made in Sima of Ispahan steel. Bought in 1836. Total cost, Rs. 60; gold, Rs. 30; steel, Rs. 30; labour, Rs. 100. (10) *Dagger. Bimbudi*. Blade with broad back and raised gilt ornament. The blade is of a kind of white jade (*ghori*). The base is set with garnets. Sheath, with a steel damascened tip mount. Length, 17½ inches. Made at Delhi. Date about 1845. Cost of hilt, Rs. 50; of blade, Rs. 50; total Rs. 150. (11) *Dagger. Bimbudi*. Blade, pistol-shaped light green jade inlaid with flowers in silver. Sheath, with a steel damascened tip mount. Made of Ispahan steel, bought at Delhi by Maharaja Banni Singh in 1844. Total cost, Rs. 100; gold, Rs. 50; steel, Rs. 50; labour, Rs. 100. (12) *Khanjar*. Blade of Ispahan steel divided into two parts by a central line. The blade is green stone (*saig-sansa*) formed like a horse's head. The trappings are of silver and gold. There is a diamond and gold heart-shaped ornament at the base, and nine small diamonds on the face of the blade. Sheath, green velvet on wood, with steel mounts, the edges of which are of gold. Length, 13½ inches. Bought at Delhi by Maharaja Banni Singh in 1846. Cost of hilt, Rs. 100; of blade, Rs. 100; total cost, Rs. 200. (13) *Sword. Shamsheer-do-almi* (that is, having two grooves lengthwise). The blade is 1 foot from the point the thick back terminates in a raised boss. See No. 2. Plate XXXV. (14) *Sword. Shamsheer-alamani*. Blade made in 1845 by Mahomed Sadik of Ulwar. The hilt is damascened in gold; the pointed spike of the pommel springs from a steel boss. The names of the maker and owner are engraved in gold in cartouches on the blade. Length, 37 inches. Scabbard, covered with blue velvet. The top and tip-mounts are of gold embossed with flowers. The side of the blade an eagle displayed as a crest fills the apex of the top mount. There is a flat hinge for the blade. The tip mount has two curved figures of crocodiles upon it. Total cost, Rs. 8000; blade, Rs. 1000; hilt, Rs. 1000. The hilt was made in 1811 for Maharaja Bakhtawar Singh by Ahmed Buksh, who was a Hindu.

PLATE XXXV.—(1) *Sword. Shamsheer khurasani*. Curved steel blade, with silver enamelled sword hilt. The hilt terminates in the head of a dragon, the Persian *asadala*; and two similar but smaller heads are on the ends of the cross-guard. The tip mount of the scabbard is also of silver enamel; the work is bold and in good taste. The scabbard is of brown leather, with raised ornament. The weapon was bought in Benares in 1854. Total cost, Rs. 1000; silver, Rs. 100; enamelling, Rs. 100; blade, Rs. 500. Length, 38½ inches. (2) *Sword. Kirich Fouladi*. Straight steel blade, made for Maharaja Sheodan Singh in 1861 in Ulwar by Mohomed Ibrahim. The hilt is of silver, or walrus ivory, with a gold top shaped like a tiger's or lion's head, and a cross-piece of the same, also terminating in two tiger's heads. The hilt is set with gems by Panna Lal of Ulwar. The scabbard mounts are of gold, the work also enriched with jewels. The wood sheath is covered with red velvet. Total cost, Rs. 3695; gold, Rs. 958; gems, Rs. 1232; *kandan*, or gold leaf put under the stones, Rs. 40; hilt, Rs. 50; blade, Rs. 150; hilt, Rs. 50; labour, Rs. 205. Length, 37 inches. (3) *Sword. Kirich Fouladi*. Straight steel blade, made about 1850. Hilt, made on gold, set with diamonds and other gems. It terminates in a horse's head, and in a medallion on the centre are shewn, in the Persian character, the Hindlee date (Sambat 1903) and the owner's name and title, Maharao Raja Sawai Banni Singh; scabbard, black leather gilt; it is studded with rubies, emeralds and diamonds. The mounts are of enamel on gold set with gems. The hinges of these mounts are set with rubies, and the horse's eyes are cat's eyes. Total cost, Rs. 5431; gold, Rs. 1262; *bas*, scabbard, Rs. 135; *bas*, hilt, Rs. 2531; blade, Rs. 800; labour, Rs. 382. Length, 37½ inches.

PLATE XXXV.—(1) *Sword. Shamsheer-alamani*. This is the same sword as No. 14, Plate XXXIII, which should be seen for a full description. Length, 41 inches. The scabbard in this illustration is covered with blue velvet; such changes are common when the old cloth is worn out. (2) *Sword. Shamsheer-do-almi*.



# SELECTIONS FROM THE ULWAR ARMOURY

Steel blade made by Haji Nur Mahomed in 1847, or Mahdaji B. of Sind. The hilt is of steel damascened in gold. Total cost, Rs. 1000; blade, Rs. 700; hilt, Rs. 300.

PLATE XXXVI.—Dagger and Sheath. *Chura*. Straight blade of watered steel. The hilt is ornamented with a floral pattern on both sides in silver niello. The edges of the side patterns and the base parts next the blade are gilt. The sheath is of wood covered with green velvet with mounts of steel ornamented in the same way as the hilt of the dagger. Made in 1846 by Mahomed Sadik of Ulwar. Total cost, Rs. 140; silver, Rs. 20; steel, Rs. 60; labour, Rs. 60. Length of dagger 11½ inches.

PLATE XXXVII.—Dagger with Sheath. *Khanjar*. Blade, steel with six grooves at the top and the part at the bottom formed by ridges. Hilt, light green jade set with rubies arranged to form flowers buds and branches in raised gold. Sheath, wood covered with red velvet.

PLATE XXXVIII.—(1) Dagger. *Jamayi*. The blade is of steel and is recurved like an animal's horn. The knuckle guard is of gilt steel, and the handle is formed of two curiously shaped pieces of ivory attached to the central metal shaft each by four hexafoil gilt pins. Scabbard, wood covered with blue velvet. Mounts, pierced gilt steel; on the top mount there are lions and tigers, and on the lower birds in the midst of flowers. Presented to Maharaja Banni Singh. Total cost, Rs. 60; hilt, Rs. 30; blade, Rs. 10; sheath, Rs. 20. Length, 15½ inches. (2) Dagger. *Dhir Khani*. Steel blade with five ribs. Hilt of green stone like jade (*Sang-i-sabz*) pistol-shaped, set with rubies and emeralds in gold. Sheath, wood covered with crimson velvet with lace edges. Presented to Maharaja Banni Singh. Total cost, Rs. 45; hilt, Rs. 40; blade, Rs. 5. Length, 16 inches. (3) Dagger. *Pesh-kabz*. Blade straight on the back, tapering in front to a point (the Afghan knife), steel. Hilt, pistol-shaped with horse's head, the eyes of which are formed of onyxes; light green stone (*Sang-i-afrai*); there is a ruby on the horse's forehead; at the bottom of the hilt there is an engraved gold band. Sheath, wood covered with crimson velvet. Mounts, steel gilt. Made in Delhi for Maharaja Sheon Singh. Total cost, Rs. 90; blade, Rs. 10; hilt, &c., Rs. 80. Length, 17 inches. (4) Dagger. *Bakhti*. Blade curved, separated into two channels by a raised ridge; side pieces at base raised and damascened in gold. The hilt is formed of a central steel piece continuous with the blade, on which are fastened two pieces of walrus ivory with steel pins; on it there is a Hindee inscription to the effect that it was the property of Maharaja Balwant Singh of Tijana, and that it came to Ulwar in 1830 (Sambat 1887). Total cost, Rs. 100; blade, Rs. 20; hilt, Rs. 15; sheath, Rs. 25; gold, Rs. 40. Length, 14 inches.

PLATE XXXIX.—Daggers and Sheaths. (1) Dagger made in Persia and bought in 1855 by Maharaja Banni Singh from Mastan Shah, *darogah*, or head of his armoury. The blade is very much curved. It is of watered steel with a strong ridge down the centre. Hilt of walrus ivory carved on the shaft with figures. There are inscriptions above and below to the effect that it is a dagger of victory. Sheath, leather with embossed ornament and silvered steel mount. Cost, Rs. 100. (2) Dagger Sheath. *Pesh-kabz ka miyân*. Wood covered with brown velvet, mounts on gold having raised flowers. (3) Sheath for a *Chura* or knife. Steel with ornament in niello. (4) Sheath for a *Pesh-kabz* or dagger. Steel, similar to No. 3. (5) Sheath for a *Chura* or knife. Steel, with raised ornament in gold at the top, bottom, and edges. (6) Sheath for a *Khanjar* or curved dagger. Steel, ornament similar to No. 5. (7) Dagger similar to No. 1, but with single figures on each side instead of groups. Cost Rs. 100. Length, 18 inches.

PLATE XL.—Five Daggers. *Katar*.—(1) Blade with three ribs; sheath, wood covered with leather and velvet. Made at Delhi in 1805. Total cost, Rs. 50; cost of dagger, Rs. 20; gold, Rs. 30. Length, 15¼ inches. (2) Blade with a central and side ribs. Black embossed leather sheath. Made at Burhanpur in 1853. Total cost, Rs. 40; steel, Rs. 5; gold, Rs. 25; labour, Rs. 10. Length, 16 inches. (3) Blade, steel with three ridges, of which the centre is like a cypress tree. Sheath, wood covered with scarlet velvet and a gold band. Made at Boondi in 1803 by Thakursidas, an Ulwar servant. Total cost, Rs. 200; steel, Rs. 50; gold, Rs. 100; labour, Rs. 50. Length, 18½ inches. (4) Blade, steel with central ridge, at the top of which is a gilded ornament. The bars and side guards of this, as well as the other daggers, are damascened in gold. Sheath, wood covered with scarlet velvet and gold lace. Made at Boondi in 1807. Total cost, Rs. 50; steel, Rs. 5; gold, Rs. 30; labour, Rs. 15. Length, 16½ inches. (5) Blade Ispahan steel with one central rib and serrated edges. Bars and side guards damascened with a bold floral pattern. Sheath, wood covered with scarlet velvet, with a purple piece at the top. Made at Delhi in 1807. Total cost, Rs. 200; steel, Rs. 40; gold, Rs. 100; labour, Rs. 60. Length, 15½ inches.

PLATE XLI.—(1) Battle Axe. *Tabar*. The blades are damascened in gold; the top and the point are gilded. The shaft is covered with red and gold wire thread. Length, 37½ inches. (2) Helmet and Cuirass. Steel damascened with gold. The plume of the helmet is of gold thread, and the nasal terminates in a broad flat plate. The coil is of fine chain work, some links of which are coloured to form a diagonal pattern. (3) Battle



## SELECTIONS FROM THE ULWAR ARMOURY.

Axe. Stone. The head of six inches, broad, cut like the divisions of the Kamrakh fruit (*Amorhiza Canadensis*), and the handle with the head of a bird. The bottom of the handle is the head of a bird, and the whole is ornamented with a scroll pattern in raised silver.

Plate. The Armour of Jaswant Rao Holkar, the famous Malhatta chief, set upon a wooden figure. The figure is not supposed to have been his. The armour is peculiar, as there is only an opening over the right eye. Holkar having lost his left eye. After the defeat of Holkar in battle, it came into the possession of Maharaja Dulehra Singh. The warrior is armed with matchlock, spear, sword and pistol, and carries a shield.

All Rajputs hold their weapons in high esteem. It is with them that they have won their possessions, and with them they have held them. It is most natural, therefore, that they should spend large sums upon their arms, and that they should avail themselves of every opportunity of acquiring rare specimens of them, and of lavishing ornament on them of the most value. Almost all ornament in metal was first applied to arms, and perhaps then to jewelry. The warrior values his arms nearly as much as his wives and near female relations. Europeans have found the art of inlaying or enamelling to many other purposes, but most of the ancient work is ascribed to the articles to which we are now alluding.

The arms and armour of the chief and his retainers are stored up in the Palace, and are kept with great care, ready for use. Weapons may be neglected, there is no trace of want of attention in this department. The weapons are kept in cloth covers, and are frequently examined to ensure that rust has not injured them.

The armoury is a room of the finest and most conspicuous rooms in the palace. At Ulwar it is in the middle of the great hall, and its well-filled walls and shelves attest that the princes, who have ruled the State, have had the weapons with which they have carved out dominion for themselves. In such a collection of weapons are kept in a proper state of preservation, many chiefs follow the example of the Emperor Akbar, who in his private apartments a fresh sword was brought every day. A similar practice was followed by the great Moghul. In the *Ain-i-Akbari* (ain 35) a very elaborate description is given of the arms and armour of the great Moghul. A full list, with illustrations, is also given in the same work. Following is a list of the weapons used at Court. Of most of these there are examples in the Rajput armouries. From the collection belonging to the Maharaja of Ulwar, I have been able to select only a few for illustration.

The reserve of shields is of very little value, as it will not resist the blow of a bullet fired from a rifle, though the round shot ball was often turned by it, but in the days of bows and arrows it was, of course, invaluable. We are apt to forget how important to us these days are, for it was to his matchlocks that the Emperor Babur's final victory over the Indians must be attributed. His small force, though well disciplined in comparison with the Rajputs, would have been overwhelmed by the enormous number of the followers of the noble Singh Kanu, of Godeypore, the chief of the Indians at the fatal battle of Biana, if the latter had not been armed with bows, axes, spears and daggers only. Their chain armour, of which many beautiful specimens can still be found in Rajputana, was of little use against the new weapon. Perhaps some of the shields and other weapons in the Ulwar Armoury once belonged to the valiant men who withstood the magnanimous conqueror of India, for Biana is within a march of the present border of Ulwar, and the defeated army fled towards its inaccessible hills, while Babur himself arrived at Ulwar itself only a few days after the battle.

Most of the shields are of modern manufacture. There is little to add to the full account given of each specimen. Many of them are inlaid with gold or silver. In true damascening, reserved for the more valuable, a channel is cut in the steel, and gold wire is firmly hammered into the depression thus prepared for it. Burnishing with agates and other tools is employed to finish the work, and in some instances the ground is plated with silver. When both silver and gold wire are used, the inlaying is termed *Ganga-Jamni*, in allusion to the flowing of the waters of the Ganges and Jamna below their junction at Allahabad in one channel, but in separate streams of different hues and qualities. The term is also used where the gold is set off against a silver ground. The older designs are comparatively free from the excess of ornamentation which is characteristic of the modern Sialkot work, in which hardly a quarter of an inch of the ground is left uncovered. In the latter the wire, or in some cases gold leaf only, is made to adhere to the filed metal by hammering, and in some of the inferior work by means of gummy substances. The shield does not seem to have borne at any time in India anything of the nature of a coat of arms. It is almost uniformly circular, as it was in Assyria two or three thousand years ago.

The sword and the *katâr* (or the flat-bladed dagger) are the national weapons of the Hindu, but every kind of weapon is used by them. There are some rare old sword blades in the Ulwar collection, and the mounting is always worthy of them. The scabbards are generally made of two pieces of wood bound together by cloth or velvet. The weapon must therefore be withdrawn with great care, in order that the hand of the owner may not

cut. The sword is worn suspended from the belt on the left side, or is stuck through it. It may also be hung from a shoulder belt; this is a very ancient custom in the East. Tavernier, in his "*Ninereh and Its Remains*," draws special attention to the ornamentation of the sword with lion heads—of which two, with parts of the neck, form the cross-bar or defence. The hilt of the sword in Plate XXXIV is a good example of this design. The parallel may be carried still further with other weapons. For example, the hilt of the dagger No. 12, Plate XXXIII, is of the same pattern as one copied in the same work above quoted, from the North-West Palace at Nimroud. The heads of horses and other animals, especially the lion, are favourite subjects for use in this position. Sir H. Layard points out that several dagger handles of ivory, carved in the shape of the forepart of bulls and other animals, were found in the tomb of an Egyptian monarch at Memphis in Egypt. The custom is therefore of great antiquity, and one is tempted to remark that in this, as in so many other cases—and most obviously in India—the proverb "*Nil novi sub sole*" is ever fully true.

Although, however, ancient designs have been more universally followed, there has been considerable scope for divergence in matters of detail. In the early periods simplicity and richness of effect were preferred, but these gave way to over-elaboration of ornamentation, especially in the Persian manner, while we observe with regret that there is at present a tendency to resort to shallow engraving with fine tools, which, although ingenious, is not likely to last, and does not so well preserve with it the charm which less minute, but perhaps equally clever and more bold, work does. It lacks that vigour and sort.

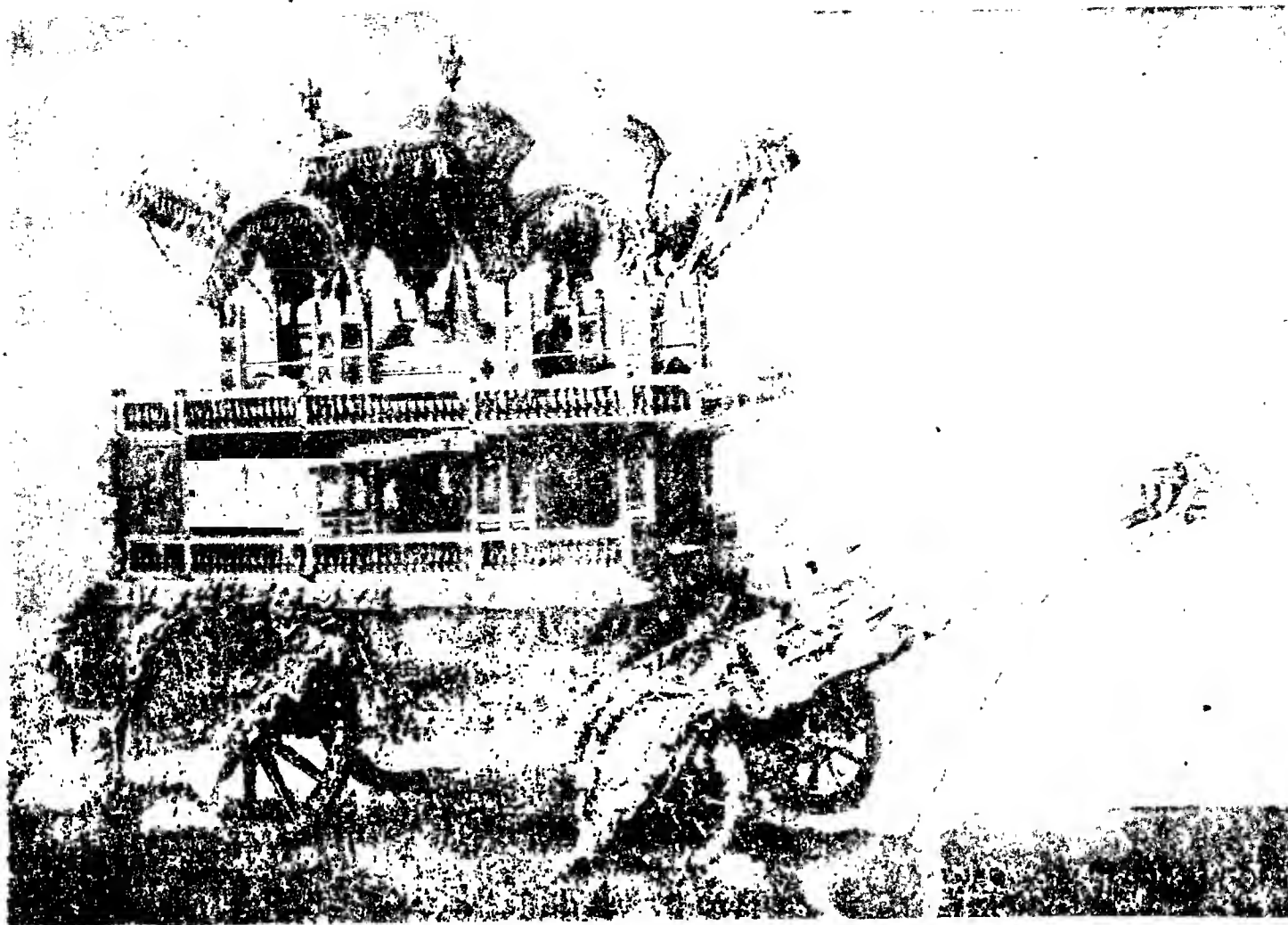
The enamel hilt of sword No. 11, in Plate XXXV, is very well executed. The designs are bold, and the colours are good and in harmony. The ornament of a Persian dragon or *Likh* has been used instead of that of the lion in the centre sword. The enamelling on the scabbard and mounts of the third sword is a good example of the work now done with such excellent results. The diamond, rubies, and other gems have been used with much judgment. In sword No. 2 the handle is of the horn of an animal. Walrus ivory is very frequently used for this purpose. The scabbard and mounts of sword No. 1 in Plate XXXV are of superior quality. The scabbard mounts are also well executed. Swords of value for their ornamentation. Mohammedans give them such titles as the "*Sword of Allah*." There are some of them by some persons in the form of ornament, as, for example, the *Tulwar-i-Sosani*, the curved sword with scabbard of a certain colour of velvet or of cloth; or the *Kirich Foulati*, that is, the straight sword with velvet hilt.

The forms and names of the dagger are almost endless. Plate XXXVI is a copy of a very good specimen of a *Churi* or knife, with handle and sheath mounts in metal. The dagger illustrated in Plate XXXVII has its blade slightly curved, in imitation, according to some authorities, of the form of the horn of an animal. Crystal, jade, and other hard and beautiful stones are frequently used for the handle, or even on account of their own beauty as well as their suitability as ground-work for the play of gems. Good specimens are given in Plate XXXVIII, and in the *Khanjar* with a lunated walrus bone. There is a particularly good example of the curved blade derived from the shape of the horn. The *Tulwars* or daggers in Plate XI are excellent specimens of the Hindu flat dagger, which is used for thrusting, and at close quarters is a most fit defence. In some instances the blade is made to open like a pair of scissors, so as to give a more rapid wound when thrust into the body of a man or an animal; and in others, for the same purpose, pistols are mounted on the side guards. The blades are grooved, and sometimes pierced with little channels in which small poisons are allowed to run, partly with the view of adding to the beauty of the weapon, but also with some idea that they may poison the wound made by it.

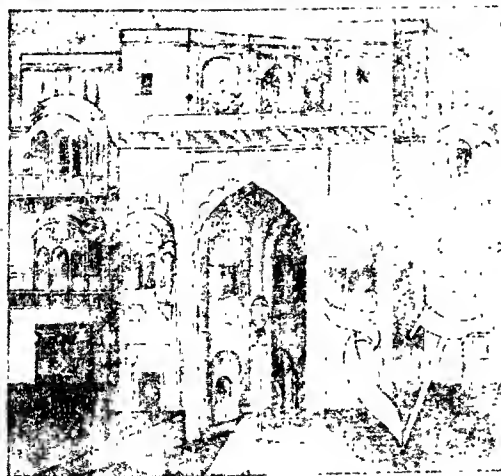
The rank and file in Rajputana in former times generally wore chain armour, with helmets of steel having long coils of fine links. The Persians were usually protected by four steel plates, which were laced together to form a cuirass to cover the vital parts in the chest. These were known collectively as the *Char aina*, or four mirrors. Some of these plates were beautifully ornamented. The huge steel cuirasses shown in Plates XLI and XLII are quite of exceptional form and weight. The armour with which the dummy man is clothed, is said to have belonged to Jaswant Rao Holkar, the famous predatory chief of Indore, who gave so much trouble at the end of the last and beginning of the present century.

There is a curious steel ring, attached to a long shaft of the same metal, in the Ulwar Armoury, which is intended to be used as a kind of lasso, with which a horseman might drag his foe off his steed. It is unnecessary, however, to give a complete list of the weapons stored up in this wonderful hilt of arms.





THE ELEPHANT CARRIAGE AT ULWAR.



OUTER GATE OF CITY PALACE ULWAR.

## CHAPTER VIII.

### PLATE, JEWELLERY AND TEXTILES.

VISITORS to the Ulwar palace on great occasions are usually shewn the very valuable collection of plate, jewellery, and rich dresses, which is accumulated in the Teslia-Khana, literally the wardrobe or store-room. It has only been possible to illustrate a few of the most rare or most artistic of the treasures displayed for the admiration if not envy of the guests of the Maharaja; and some of the most intrinsically valuable articles have been omitted as, although they represent a great amount of gold, they are neither very useful nor ornamental. The days however are passing by

in which it was thought desirable to hoard up treasure in the form of rough uncut stones or of massive pieces of rude plate. The following is a description of the plates relating to the present chapter:—

**PLATE XLIII.**—Covered Vase and stand of white jade, or *sang-i-yasham*, set with rubies and emeralds, in borders of gold in the form of flowers. Height of Vase,  $5\frac{1}{2}$  inches. Diameter, 4 inches. Height of ring,  $1\frac{1}{2}$  inches. Diameter, 4 inches. Height of Vase and ring together,  $5\frac{1}{2}$  inches. The Vase is intended to be used as a water bottle. Value unknown.

**PLATE XLIV.**—Pen box and tray of green jade, or *sang-i-yasham*, set with rubies in gold. Length of tray,  $13\frac{1}{2}$  inches. Breadth, 5 inches. There is a receptacle for ink in the box. Value about 2,000 rupees.

**PLATE XLV.**—Octagonal box of dark green jade with delicate white tracery panels of the same material. The borders are enriched with flowers in gold and the centre with rubies and emeralds. Height,  $3\frac{1}{4}$  inches. Diameter,  $5\frac{1}{2}$  inches. Cost 1,000 rupees. Bought for Maharaja Banni Singh.

**PLATE XLVI.**—Beet box, *khasdan*. Filigree of gold with enamel frame. At the top is a cup of gold lined with green enamel for attr of roses. Its cover has ten ribs which form a dome-shaped pinnacle to the whole. Below the cup is another dome-like cover enriched with rubies, emeralds, and diamonds set in studs on the filigree ground. This rests on a plate which supports the cardamoms, supari or betel root, catechu and lime, and sometimes cloves and nutmeg. The plate is enamelled above, and inscribed in English.

1. *Chand*, or *Chand*.—A small tray for betel leaves, also of filigree gold, supported on four small feet. Diameter, 7½ inches. Made by Baini Ram of Jhalra Patan in 1864. Cost, 1,750 rupees. Jewels, 1,750 rupees.

2. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Set with emeralds. Made at the court of Maharaja Bhai Singh. Cost, 200 rupees. The emeralds are very good.

3. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Set with rubies and pearls set in gold frames which are united by gold wire. The edges are decorated with enamel and the backs with pink flowers. The rubies are somewhat pale and the pearls are of good colour. Bought in 1864 from Badri Das, jeweller, of Calcutta, for Maharaja Bhai Singh. Cost, 20,000 rupees.

4. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*.

5. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*.

6. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Bought from Panna Lal, jeweller, of Calcutta.

7. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Diameter, 2 inches. Each has pearl drops with small pearls. Bought from Panna Lal, jeweller, of Calcutta. Made by Nathi Ram, of Jhalrapatan, for Maharaja Sheodan Singh. Cost, 20,000 rupees.

8. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Set with rubies and rubies with pearl tassels. Bought by Maharaja Bhai Singh from Panna Lal, jeweller, of Calcutta, for 35,000 rupees.

9. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. The ends are formed like an elephant's head, and the middle is decorated with enamel. Made for Maharaja Baini Singh. Diameter, 3½ inches. 4,000 rupees.

10. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. No. 1.

11. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. The back is enamelled on gold. There is a large central plaque of the shape of a peacock and on either side are attached to it and to each other by hinges. It is decorated with enamel. The front is of gold and the plaques are set with large rubies and depending from the ornament are seven emerald drops.

12. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. The back is of enamel on gold, chiefly red on a white ground. The shape is almost similar to No. 11. The front is made of gold and the plaques are set with large flat emeralds. There are also eight pendant drops of emeralds of good quality. Breadth of the ornament, 6½ inches.

13. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Seven strings of emeralds are pendant from a golden half sphere, which is enamelled and set with rubies. Each string terminates in a large stone which is attached to a gold flower studded with rubies.

14. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. Twelve strings of pearls hang from a bell of blue enamel set with diamonds. Each string ends in an emerald drop which is separated from the pearls by a ruby.

15. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. This is similar to No. 14, but it has 11 strings of rubies and ruby drops, each suspended from small golden bells set with diamonds, and the whole from a blue enamel bell studded with rubies.

16. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. This is a large emerald of rich colour, 2 inches by ¾ of an inch, of circular form and covered with an engraved pattern. On each side are tassels of pearls and long silk cords with which it is tied to the arm.

17. *Chand*, or *Chand*.—A small tray for the turban, or *pagri Chand*. A similar ornament to No. 16, but the emerald is oblong, measuring 1½ inches by 1½ inches, and it is of light colour.

PLATE L.—Backscratcher, *fushkar*. Gold, enamelled. A gilt hand is attached to a long slender staff of gold, which is beautifully decorated with designs in enamel, chiefly animals, birds and flowers. It is intended to be used for scratching the parts of the back which are concealed beneath the clothing.

PLATE LI.—Veil, or *sari*. A woman's veil used at weddings. It is made of fine net and is dyed green on one side and red on the other, and, as if further to show the skill of the dyer, crescents and leaves of the opposite colour to the ground are introduced at intervals. It is as much as to say that the dyer could have allowed all the colour to pass through the net had he wished to do so.

PLATE LII.—Turban of fine cloth, dyed in a red, white, and green pattern by means of knotting. The ends are enriched with gold thread.



## PLATE, JEWELLERY AND TEXTILES.

PLATE LIIL.—Corner of a woman's veil, or *sari*. Bandana, or knot and tie work. The pattern is produced by knotting up those parts of the design which are not to be dyed at each time the cloth is to be immersed in a fresh colouring solution.

PLATE LIV.—Portion of a veil, or *sari*. The pattern in this case, as in the former, is also produced by knotting.\*

PLATE LV.—Front view of a coat of brocade of zigzag pattern in red and gold. The borders, and shoulder and back pieces are of black velvet embroidered in an elaborate floral pattern with gold thread, pearls, rubies, and emeralds, by Buland Baksh and Ahmed Khan of Ulwar. Cost of velvet and brocade, 90 rupees; of the lining of light and blue satin, 11 rupees; of the jewels, 5,000 rupees; and labour, 300 rupees. Total, 5,401 rupees. Length down the middle seam of the back, 32 inches.

PLATE LVI.—Embroidered coat. The back view of Plate 55. The work is very fine.

PLATE LVII.—Embroidered coat of red velvet lined with blue satin dyed with aniline. The gold embroidery is enriched with large pearls, rubies, and emeralds. Length of back seam, 24 inches.

PLATE LVIII.—Embroidered coat. The back view of the coat shown in Plate 57. The gems are all large and are set in golden studs.

Notwithstanding the large quantities of artistic jewellery stored up in the treasuries and jewel houses of Indian princes, they value most ropes of glorious pearls, unset in anyway, or huge emeralds and rubies, which represent large sums of money. It is only here and there a man is found who admires beautiful work. Such a man was Maharaja Banni Singh, whose good taste led him to find pleasure in accumulating rare examples of every class of ornament. From his time, then, most of the more interesting examples of Ulwar art work date. There is not much jade in the collection, but the little there is is good. The cool green or greenish white ground of the stone serves as an excellent foil for the gems with which it is enriched. There is, moreover, a sense of difficulty overcome, and of patient skill involved, in the making of jade ornaments, as the material is very hard and difficult to work and the jewels must be well matched and of the best, or the harmony of the piece will be ruined. There are some very good enamellers at Ulwar, but the best men still work at Jeypore, which, however, is not itself the original home of the art. It is said to have been introduced from Benares, but it is more probable that the ancestors of the present artists came from Lahore or the Punjab, as they are all Sikhs and they still procure their colours from the capital of that province. The accident of their homes being now at Jeypore, Ulwar, and Delhi (where, however, the work is inferior), results from their best patrons being now in those places. The art itself is very ancient but it is hardly necessary to enter into a history of it, as the subject has been fully treated by the author in his "Memorials of the Jeypore Exhibition," and in the monograph which he wrote to accompany Colonel Jacob's illustrations of enamel.

Jewellery of good design is made in the same forms for many generations in India, but the oldest, and perhaps best specimens, are found in the ornaments of base metal used by the women of the lower castes. A valuable gold or silver ornament sooner or later is sure to be broken up to meet the necessities of the owner, but it is never worth while to destroy a copper or zinc bracelet for its intrinsic worth. This can be proved by comparing the personal jewellery of the Brinjara women with that displayed on ancient stone figures in the temples, or with old drawings. There are, of course, many beautiful ornaments which become creations for all time, and which, in certain castes, not to possess is almost a crime. Most of these are, however, very simple in character, and depend for their beauty upon their form, and not upon the richness and variety of their decoration.

The following additional notes of the illustrations may prove interesting. The betel box or tray, with the accompanying cup or receptacle for 'atr, or essence of roses and oil of sandal wood, is a necessary part of the equipment of all native nobles or gentlemen of distinction, for without it they cannot dismiss their friends, at the close of an interview, with the polite forms which are obligatory. A piece of plate, which is so much in evidence, can therefore be appropriately made in the most elegant designs, which should be carried out with all the sumptuousness and skill which the means of the owner can command.

As regards personal ornaments, the crescent or chand, though usually regarded as the Mahomedan symbol, is not invariably so. It is probable that it has been more ordinarily used since the times of the great Moghul emperors, but it is also the sign of Siva or Mahadeo—the great god of puranic legend—who is adored throughout Brahmanical India.

Gold bangles, or anklets, are symbols of high rank. In most courts they are only worn by the *tazimis*, or nobles, who have the privilege of being received by the Maharaja standing. Perhaps on this account also in some places, as at Oodcypore, the sons of the chief, even if illegitimate, are allowed to wear the golden anklet.

\* The Plates from No. 51 to 54 are re-published from the *Indian Art Journal*.

The Shikhar, or forehead ornament, is worn on the front of the *pagri*, or turban, slightly on one side, and as the wearer turns the stone or open it catch every ray of light and glorify as it were the man who wears it. The *chakra*, or wheel, is also placed in the *pagri*, and sometimes in its stead is worn a tuft of gold and silver threads which turns in the sunlight at every turn of the wearer. Some very large and valuable stones have been found in the Hindoo temples. At Ulwar there are some huge rubies set in an amulet, which the natives prize very much, and have ascertained to have belonged to Ahmed Shah, the last native emperor of India.

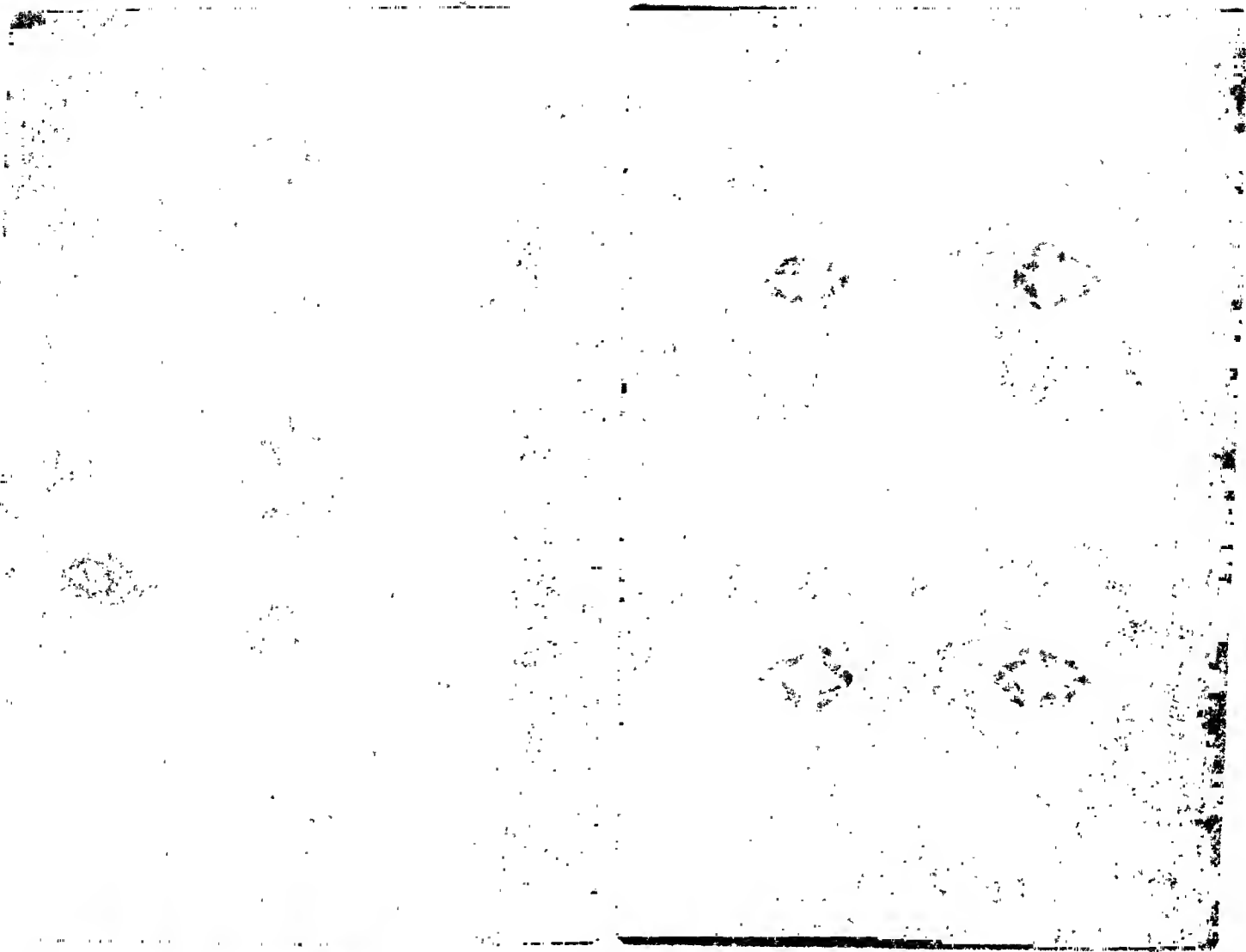
The *patli*, or ear-ring, is a vulgar ornament, but the Indian is only following the example of the European, who employed an ivory or ebony back scratcher for exactly the same purpose.

The *vel* shown in Plate XL is a triumph of the dyer's art. No one knows the secret by which the colour is produced, or how it is done, and it is difficult to understand how the dyeing is done. The process is a laborious and most interesting. Large numbers of women are engaged in it, and they work with fine thread with great rapidity as they sit by the doors of their houses, while their husbands work at the dirty dye tub close by. The cloth is first dyed with the ground colour, and then reserved spots are left white or of a different hue. Being drawn up into a little bundle with the *vel* and then knotted, it is dyed with the red which is twisted round it a sufficient number of times and then the *vel* is then dyed in a new colouring solution. If the centres of the reserved spots are to be of a different colour, the portion which is to escape the dye is again knotted, and the whole is repeated until the design is completed. It is a very ingenious but most tedious process.

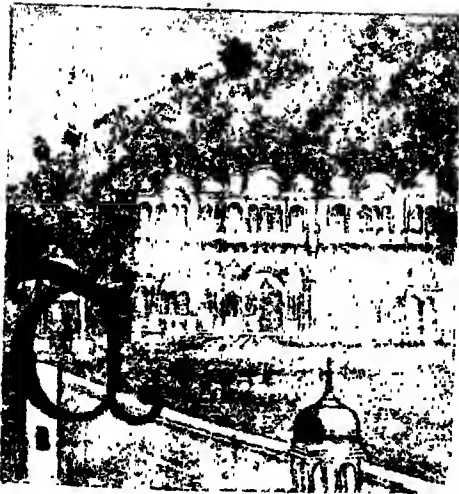
The *vel* is also in Ulwar practice a kind of embroidery similar to that employed in making the *chakra*. It is well adapted for ornamenting *pardahs*, or window and door curtains.

The *vel* is also added to the description of the embroidered coats. They are indeed garments of great beauty, and worn by the central figure of a great gathering seem not out of place. Everything is done in the most perfect manner up to the *Chakri*, who, in a scene of much magnificence, is thus, without doubt, the most important person in the whole, or, according to native writers, sits as the "gem and crown of the nation."

The *Chakri* is a title of honor, and does not understand that "Beauty adorned the least is most adorned," or that the most beautiful person is the poorest man to seem to possess it. Many native chiefs, amongst them the Mahommedans, have, however, quite adopted the European love for simplicity of dress.



BOOK COVERS



GROUP OF TEMPLES, ULWAR.

## CHAPTER IX.

### THE ULWAR LIBRARY AND ITS CONTENTS.

THE library of Ulwar is a small room to the right of the great court of the Palace. The collection of books, paintings, and manuscripts preserved in it is not very large, but it is choice and valuable. There are many Sanscrit works, which are being catalogued under the supervision of Dr. Peterson, of Bombay, but the most precious illuminated books are written in Persian and Arabic. The collection is kept in most excellent order by Joshi Gangadhar, the State Librarian. A portion of it came from Tijara when Maharaja Balwant Singh died, but the greater part was accumulated by Maharaja Banni Singh.

The most valued book is a copy of the famous Gulistan. The Gulistan of Shekh Muslihu'd-din Sa'di of Shiraz, in Persia, is so renowned throughout the East, that there is little to be wondered at, in its having been selected, by such a patron of literature as Maharaja Banni Singh, as the work on which his best artists should lavish all their skill and taste in producing a copy, which should be the greatest treasure of his private library.

The Gulistan or Rosegarden was written in A.D. 1258. The work has been frequently translated. The best known versions are those of Gladwin, Eastwick, and Platts.

Mr. Eastwick thus writes of it:—"The Gulistan of Sa'di has attained a popularity in the East, which perhaps has never been reached by any European work in this western world. The school boy lisps out his first lessons in it, the man of learning quotes it, and a vast number of its expressions have become proverbial. We consider indeed the time at which it was written—the first half of the thirteenth century—a time when gross darkness brooded over Europe at least, a darkness which might have been, but, alas! was not—the freshness of many of its sentiments, and the glowing eulogies of the Divine attributes contained in it, are very remarkable.

There is a fine account of the piety, the unity, the unapproachable majesty, the omnipotence, the long suffering, and the goodness of God nobly set forth. The vanity of worldly pursuits and the true vocation of man are everywhere set forth. . . . In Sa'di's code of morals, mercy and charity are not restricted, as he says, "as Muhammad said to true believers. . . . Sa'di not only preached the duty of contentment and of silence, but practised what he preached. In a life, prolonged to nearly twice the ordinary period allotted to man, he showed his contempt for riches, which he might easily have amassed, but which, when shewn to him by the great, he devoted to pious purposes. . . . Sa'di, according to the same authority, was descended from Ali, the son-in-law of Muhammad. He was educated at Bagdad, where he long resided. He was twice married, and was a great traveller, having fourteen times made the pilgrimage to Mecca, and also visited Egypt, Syria, Asia Minor, Arabia, Persia, Tartary, Afghanistan, India, and other countries. He died in the year 1291, and was buried near Shiraz. He is said to have written twenty-two works, of which the Gulistan is the most famous and the best. Gladwin's version will be followed in describing the illustrations of the Ulwar Edition-de-luxe of Sa'di's immortal volume, the great beauty of which is its elegant simplicity of style.

The Gulistan is divided into eight chapters, or as Sa'di has it "This verdant garden, planted like Paradise, is divided into it by having eight gates." The titles of these gates or chapters, with the number of verses in each, are given below:—

- |   |   |
|---|---|
| 1. On the Morals of Kings. Forty-one.             | 5. On Love and Youth. Twenty-one.                 |
| 2. On the Manners of Dervishes. Forty-nine.       | 6. On Weakness and Old Age. Nine.                 |
| 3. On the Excellence of Contentment. Twenty-nine. | 7. On the Force of Education. Twenty.             |
| 4. On the Advantage of Silence. Fourteen.         | 8. One-hundred-and-six Rules for Conduct in Life. |

The book was dedicated to Abul-Fakr bin Sad bin Zangi, Sixth King of the Turkuman Atabak family, which ruled from 1184 to 1204 A.D.

The Ulwar copy of the Gulistan was written by Agha Mirza of Delhi. A single page was written in fifteen days, and the whole work in twelve years. The borders of the pages were designed and painted by Natha Shah and Bari Abdul Rahman of Delhi, and the illustrations were painted by Ghulam Ali Khan and Baldeo, artists of Ulwar: each border medallion required from two to four days to paint. The total cost of the work, including the salaries of those engaged upon it, is said to have been one lakh of rupees, at the time it was written equivalent to £10,000, but, as the men were often employed during its progress on casual work, it would be better to assume that the estimate of half that sum made by Colonel Cadell is more correct.

The following selections have been made for illustration:

PLATE LXIV.—Fifteen medallions from the borders of the Ulwar copy of the Gulistan of Shekh Muslihu'd-din-Sa'di of Shiraz. Arabesque designs.

PLATE LXV.—Fifteen medallions from the Gulistan. Nos. 1 to 4 and 6, Arabesque designs. Nos. 5 and 7 to 15, similar designs with small figures of animals painted in the centre on a golden ground, as follows:—No. 5, a hare; 7, a lynx; 8, a black buck and fawn; 9, a palm squirrel; 10, a goat and bird; 11, a white Indian bull; 12, a ram; 13, a leopard; 14, a tiger and cub; 15, a cat.

PLATE LXVI.—Fifteen medallions from the Gulistan. All contain figures of birds:—1, green pigeon; 2, lovebird; 3, pigeon; 4, pigeon; 5, pigeon; 6, hill partridge; 7, game cock; 8, pigeon; 9, partridges; 10, game cock; 11, hill partridge; 12, waterfowl; 13, peacock; 14, white kite; 15, poulter pigeon.

PLATE LXVII.—In this painting the poet Sa'di is represented reading a portion of his great work to his sovereign, "The great Amir, the Fortunate Fakrudin, Abubakr bin Abu Nasr," the just monarch, Atabak Abubakr Bin Sad Zangi, a Persian prince of the Atabak dynasty which reigned at Shiraz for about 120 years.

PLATE LXVIII.—This plate illustrates Tale XVI. chapter V. on Love and Truth.

The following is Gladwin's translation of the story:—"I recollect that in my youth, as I was passing through a street I cast my eyes on a beautiful girl. It was in the autumn when the heat dried up all moisture from the mouth, and the sultry wind made the marrow boil in the bones, so that being unable to support the sun's powerful beams, I was obliged to take shelter under the shade of a wall, in hopes that some one would relieve me from the distressing heat of summer, and quench my thirst with a draught of water. Suddenly from the shade of the portico of a house, I beheld a female form whose beauty it is impossible for the tongue of eloquence to describe; insomuch that it seemed as if the dawn was rising in the obscure night, or as if the water of immortality was issuing from the land of darkness. She held in her hand a bowl of snow water into which she sprinkled sugar and mixed it with the juice of the grape. I knew that I was

what I perceived was the fragrance of rose water or that she had infused into it a few drops from the oil of her cheek. In short, I received the cup from her beautiful hand, and drinking the contents, found myself restored to new life. The thirst of my heart is not such that it can be allayed with a drop of pure water; the streams of whole rivers would not satisfy it. How happy is that fortunate person whose eyes every morning may behold such a countenance. He who is intoxicated with wine will be sober again in the course of the night; but he who is intoxicated by the cup-bearer will not recover his senses until the day of judgment.

PLATE LXIX.—In this illustration we have the picture of this episode in the story of the Kazi or Chief Justice of Hamadan. Tale XX., chapter V. Gladwin's version is as follows:—'They tell a story of a Kazi of Hamadan, that he was enamoured with a warrior's beautiful daughter to such a degree that his heart was inflamed by his passion, like a horse shoe red hot in a forge. For a long time he suffered great inquietude and was running about after her in the manner which has been described. 'That stately cypress coming into my sight has captivated my heart and deprived me of my strength, so that I lie prostrate on the floor. Those mischievous eyes drew my heart into the snare. If you wish to preserve your heart, shut your eyes.' I cannot by any means get her out of my thought. I am the snake with a bruised head; I cannot turn myself.' I have heard that she met the Kazi in the street, and something having reached her ears concerning him, she was displeased beyond measure, and abused and reproached him without mercy, flung a stone, and did everything to disgrace him. The Kazi said to a respectable man of learning, who was in his company, 'Behold that beautiful girl, how rude she is; behold her arched eyebrow, what a sweet frown it exhibits! In Arabic they say that 'A blow from the hand of her we love is as sweet as raisins.' To receive a blow on the mouth from thy hand is preferable to eating bread from one's own hand.' Then again she tempered her severity with a smile of beneficence; as kings sometimes speak with hostility when they inwardly desire peace. Unripe grapes are sour, but keep them a day or two and they will become sweet. The Kazi having said thus, repaired to his Court. Some well-disposed persons who were in his service made oblation and said that 'with permission they would represent a matter to him, although it might be deemed impolite, as the sages have said, 'It is not allowable to argue on every subject; it is criminal to describe the fault of a great personage:' but that in consideration of the kindness which his servants had experienced from him, not to represent what to them appears advisable is a species of treachery. The laws of rectitude require that you should conquer this inclination and not give way to unlawful desires, for the office of Kazi is a high dignity, which ought not to be polluted by crime. You are acquainted with your mistress's character and have heard her conversation. She who has lost her reputation, what cares she for the character of another? It has frequently happened that a good name acquired in fifty years has been lost by a single imprudence.' The Kazi approved the admonition of his cordial friends, praised their understanding and did not say, 'The advice which my friends have given in regard to my situation is perfectly right and their arguments are unanswerable. Of a truth if friendship was to be lost on our giving advice, then the just might be accused of falsehood. Reprehend me as much as you please, but you cannot wash the blackamoor white.' Having said thus, he sent people to enquire how she did, and spent a great deal of money according to the saying 'He who has money in the scales has strength in his arms, and he who has not the command of money is destitute of friends in the world. Whosoever sees money lowers his head like the beam of the scale which stops although it be made of iron.' To be brief, one night he obtained a meeting in private, and the Superintendent of the Police was immediately informed of the circumstance, that the Kazi passed the whole night in drinking wine and fondling his mistress. He was too happy to sleep and was singing 'That the cock had not crowed that night at the usual hour.' The lovers were not yet satisfied with each other's company; the cheeks of the mistress were shining between her curling ringlets like the ivory ball in the ebony bat in the game of chowgong.\* In that instant when the eye of enmity is asleep, be thou upon the watch, lest some mischance befall you; until you hear the mowuzzin proclaiming the hour of prayer or the sound of the kettledrum from the gate of the police of Atabuk, it would be foolishness to cease kissing at the crowing of the foolish cock. The Kazi was in this situation when one of his servants entering said, 'Why are you sitting thus? Arise, and run as fast as your feet can carry you, for your enemies have laid a snare for you; nay, they have said the truth. But whilst this fire of strife is yet but a spark, extinguish it with the water of good management; for it may happen that to-morrow, when it breaks out into a flame, it will spread throughout the world.' The Kazi smiling looked on the ground and said 'If the lion has his paw on the game, what signifies it if the dog should come. Turn your face towards your mistress and let your rival bite the back of his hand.' That very night they carried intelligence to the King of the wickedness which had been committed in his dominions, and begged to know his commands. He answered 'I believe the Kazi to be the most cunning man of the age, and it is possible that this may be only a plot of his enemies to injure him. I cannot credit to this story without I see proofs with mine own eyes; for the sages have said, 'He who



quickly lays hold of the sword in his anger, will gnaw the back of his hand through sorrow.' I heard that at the dawn of the day, some of his principal courtiers, came to the Kazi's bedchamber. He saw the candle burning, the wine spilt and the glass broken, and the Kazi scapified between a sleep and the knowledge of his existence. The king kindly waked him and said 'Get up, for the sun is risen.' The Kazi, covering him, asked, 'From what quarter has the sun risen?' The King answered, 'From the East.' The Kazi replied, 'God be praised! If then the door of repentance is still open according to the tradition, the gate of repentance shall never be shut against the servants of God now! The sun shines from the West.' He begged, 'Now I seek pardon of God and bow to him that I will accept of any two things, save but I am made blind, lame and a weak and foolish thing. If you seize me, I deserve it, but I will never be a worse person than I am now.' The King said, 'Repentance can now avail you nothing, for you are dead.' The Kazi said, 'What good is there in a dead man's repentance, when he is not living?' The King said, 'Tell me who is told not to pluck the fruit for himself, but to extend it to others.' The Kazi said, 'To you who have been convicted of such a wickedness, there can be no hope of escape.' The Kazi having said thus, ordered the officers of justice to take him to prison. The Kazi said, 'I have yet one word to speak to your majesty.' He asked, 'What is it?' The Kazi said, 'As I have been under your Majesty's power, I am sure think not that I will let go the skirt of your garment, which I have committed may be unpardonable, still I entertain some hopes from your Majesty's clemency.' The King said, 'You have spoken with admirable facetiousness and wit, but it is contrary to the law of God that you should be free, and escape from the top of the castle to the earth as an example for others.' He then ordered the monarch of the universe, I have been fostered in your family and am not singular in this world, and therefore I beseech you to precipitate some one else in order that I may be left in your family.' The King laughed at his speech and spared his life; and said to his enemies, 'All of you are surrounded with defects of your own, reprove not others with their failings. Whosoever is sensible of his own faults, escapes not from their failings.'

PLATE LXXV.—The last illustration of the Ulwar Gulistan. Agha Mirza the writer presenting the book to Maharaja Lado Singh, the Chief of Ulwar, in the presence of Raja Bahadur Padam Singh, his minister or Muzib, who sits on the ground. The Maharaja is seated on a throne beneath a canopy of cloth of gold. Lachhu, in Toda Wal, Daniya, the Darogah Dera, or head of the porters, introduces the writer. Lado Khawar (Chaudhurdar) waves a Chauri, Chumra, or dy whisk, over the head of the chief, and Balgovind Khawar holds near him a marchal or whisk of peacocks' feathers, a symbol of rank.

Next in value to the Gulistan is a beautifully illuminated copy of the Koran, which was purchased from a Mahomedan traveller by Maharaja Bansi Singh, at a cost of three thousand rupees and a dress of honor.

The labour expended on this exquisite work was so immense that the Maharaja was very fortunate in obtaining it at so cheap a rate. Every page is written and illuminated with the same care and skill as the one chosen for illustration.

Amongst Indian connoisseurs the principal beauty of the work consists in the regularity of the white border which is left round each of the letters of the text. The commentary is written in diagonal lines in the margin. The title is written in light blue letters in a space at the top of the central part of the page. The verses of the Koran are written in Arabic in dark blue characters, and the translation into Persian below them in red letters.

PLATE LXXVI.—The title on the page illustrated describes that the seven verses, the last of which follows, were revealed in Medina. The page contains portions of the Sura-i-Fatiha, regarding which Sale writes, "This chapter is a prayer and is held in great veneration by the Mahomedans, who give it several other honourable titles; as the chapter of prayer, of praise, of thanksgiving, of treasure, &c. They esteem it as the quintessence of the whole Koran, and often repeat it in their devotions both public and private, as the Christians do the Lord's prayer."

The following is a translation of the Urdu version of Maulavi Abdul Viadis of Allahabad (1844 edition):

In the name of the most merciful God.

- 1—All praise be to God, who is Lord of all the world,
- 2—The most merciful,
- 3—The exceeding pitiful, Lord of the day of judgment,
- 4—Thee do we reverence, and from Thee do we ask assistance.
- 5—Shew us the right way,
- 6—The way of those upon whom Thou has been gracious,
- 7—Not of those against whom thou art wrath, nor of those who go astray.

The page begins at the words "and from Thee do we ask assistance," and finishes with the end of the chapter.

Sale and Rodwell both agree in the statement that the Sura was revealed at Mecca.

The Maulavi above quoted gives both Mecca and Medina, which corresponds with the Mahomedan tradition that it was revealed twice.

The exact words in Arabic of the portion illuminated are:—

Waeyaka nestaeen.  
Ihdina 'ssirat almostakeen,  
Sirat alezeena anhamta aleihin, gheiri-'i mughdoobi alehim wala dsalceen.  
Ameen

The fame of this magnificent book has spread abroad amongst Mahomedans at a great distance, and at the Jeypore Exhibition it attracted much attention.

It has been already mentioned that when Maharaja Balwant Singh of Tijara died, his estates reverted to the Ulwar Chief, and his personal property was also brought to the Capital. Amongst the valuable articles thus acquired are some beautiful and expensive paintings on cardboard. They are nearly all of a mythological character. Each picture is surrounded by a wonderfully executed border which can be best understood by examining the reproductions. On the back of each card a border has also been painted, but no picture. This was probably intended to enclose the written description of the subject illustrated on the opposite side. In the present day it would be almost impossible to secure an artist who could devote the necessary labour and skill to preparing such elaborate works, or to find a patron who would be willing to pay him. In India, as in other parts of the world, time is more valued than it used to be, and there is so great a demand for novelty, that few would deem it worth while to produce such beautiful works as these, at the sacrifice of much money, which, if otherwise spent, would afford more pleasure and excitement. There are moreover so few purchasers of valuable Indian paintings and books in the country itself, that some, who might be inclined to patronize artists and writers, hesitate to do so, as their productions are no longer interchangeable for money or jewels.

The corners of the borders and the ends of four pictures, as well as three complete pictures have been chosen for reproduction.

PLATE LIX.—The right-hand lower corners of four large paintings on cardboard, which were painted by Bakas Ram, Jumna Das and Nand Ram, artists in the service of Maharaja Balwant Singh of Tijara, about 1840 to 1843. The inscriptions on them, beginning with the smallest at the top, are as follow:—

1. Sri Maharao Raja ji Sawai Balwant Singh Bahadur Naruka.—That is, Maharaja Raja Sawai Balwant Singh Bahadur (Knight) of the Naruka Clan.

2. Sarkar Tijara, Sambat, 1899—A.D. 1841. Karigar (artist) Bakas Ram.

3. Sarkar Tijara, Sambat, 1898—A.D. 1840. Karigar (artist) Jumna Das.

4. Sarkar Tijara, Sambat, 1901—A.D. 1843. Karigar (artist) Nand Ram.

The pictures represent mythological subjects.

PLATE LX.—Four borders from old paintings.

1. Painted by Jumna Das in 1841. Subject—Battle between Raja Suratha and the Kolavidhansis, in which the former was defeated.

2. Painted by Jumna Das in 1842. Subject—The conflict between the armies of Raja Suratha and the Kolavidhansis.

3. Painted by Nand Ram. Subject—Defeat of the gods by Mahesh Asura.

4. Painted by Balash Ram in 1834. Subject—Battle between Vishnu and Madhu Kaitabha.

The subjects illustrated in plates LXI. and LXII. are taken from the Devi or Durga Mahatmya, a poem of seven hundred verses, which celebrates the triumphs of Devi over the Asuras or demons. It is the text book of her worshippers and is read in her temples. It is an episode of the Markandeya Purana, and is also called Chandipatha. The whole of the Markandeya Purana, which is thought to date from the eighth or tenth century and contains nine thousand verses, has been translated by the Rev. Professor K. M. Banerjee. Devi or Mahadevi—the great goddess—the wife of Mahadeo or Siva is worshipped under many names and forms, and in one or other of these is very popular throughout India. The portion of the poem which relates to the pictures translated has been abridged from a translation made for this work by Pandit Braj Balabh, Head Clerk of the Jeypore Museum.

## THE ULWAR PURANA AND ITS CONTENTS.

Markandeya again says to his auditor—**Hear me describe in full the birth of Savarni, who is the eighth Manu,\* the child of the Sun. How he became the ruler of a Manwantara by the blessing of the great goddess.**

It was a day, therefore, being named Surath. He was descended from the Chaitra family and was the son of the great Swarochisha Manu. While he was governing his subjects with as much wisdom as he could, his own sons, the Kolavidhansi kings, his enemies, came up against him and after a long battle, they defeated him in the open field. He returned to his Capital, but his enemies had increased by his ministers who seized and stole his treasure.

After a long hunting he left the town, and retired into a deep forest alone. There he saw the hermit, a sage, who was surrounded by innocent animals and a number of disciples. The sage welcomed him and he remained with him for some time. One day when wandering in the forest, he reflected that he had abandoned the city which his ancestors had built and the people whom they had protected. He said to himself, "I do not know whether my faithless servants are ruling according to the law, or whether they have fallen into the possession of my enemies. My old servants will now be serving others who will not be governing the treasure which I accumulated with so much trouble." He was reflecting in this fashion when he saw a Baniya, or trader, also wandering in the same groves. He asked who he was, and why he was thus roving about in sadness and unhappiness. The Baniya replied, "My name is Baniya. I was born of a wealthy family. My faithless wife and sons have turned me out of my home in order to take possession of my property. In my misery I have retired into the forest; I do not know what has become of my family, whether they are well and happy, or whether my sons are acting with wisdom or not." The King said, "Why should you sorrow for those who have treated you so badly?" He answered, "It is equally my duty to think towards them, and I cannot refrain from being anxious on their account."

Markandeya says to his auditor, the sage and the Baniya then went to the sage and laid their grievances before him. The sage said, "I wish to ask you a question which troubles me. I have lost my kingdom but although I am wandering I still think of it with grief. The Baniya has also been expelled from his home by his wife and sons, yet still attachment for them still remains. We know this is wrong but yet we cannot help thinking of them. Why are we thus deceived although we know that we are not right? Why are we so foolish?"

The sage replied, "I have often varied amongst all beings, but although men know most of all, they are not always right. Take for example the birds take grain from the nets and although they themselves are hungry they give it to their young, who will by-and-by leave them; in like manner men also are attached to their sons. Do they not know that their children will abandon them, as do the birds? Notwithstanding this they nourish them. This is all due to the illusion of Maha Maya, the great goddess, who ever leads astray the great beings. The sage then told the story of the exploits of the goddess at full length, showing all her power in giving strength to the forms she assumed to conquer demons, and to aid Vishnu at different periods. He concluded by advising the King and the Baniya to go to Devi, who would, if they worshipped her faithfully, give them enjoyment in this world, with heaven in the next, and salvation at the end, and would grant similar boons to all who adored her in truth."

Markandeya again says to his auditor—"The King and the Baniya upon hearing this gave up their foolish thoughts and earnestly devoted themselves to the worship of the goddess by penance, fasting, sacrifice and prayers. After three years Devi appeared and granted the King the restoration of his kingdom, and added that he would be born again from Vaivaswat-Manu, as Savarni-Manu, the lord of the eighth Manwantara. To the Baniya she said: 'You will attain divine knowledge,' and then vanished."

Markandeya continues—"The goddess having granted those blessings, Savarni will be born from the sun and will rule as foretold."

The next plate (LXIII.) is also an illustration of an episode in the Markandeya Purana.

Kaitabha and Madhu were two powerful demons, who sprang from the ears of Vishnu when he was asleep on the waters at the end of a great age or kalpa. They were about to kill Brahma, who was lying on the lotus which sprang from the navel of Vishnu, but Maha Maya, the great goddess who had caused the Lord of the waters or Narayana to sleep, woke him up at the prayer of Brahma. Vishnu fought for five thousand years with the demons and overcame them. They were deluded by Maha Maya into asking Vishnu to request a boon from them which they promised to grant, to show their pleasure at being conquered by him. He answered, "My only demand is that you should receive death at my hands." The demons were grieved at being so deceived, but could not break their word. So seeing that all round them was ocean, they asked that he would kill them where there was no water. Vishnu complied by cutting off their heads upon his

\* This is the Vaivaswata Manwantara or seventh great age of the world. Each age lasts a 432,000 years. The great illusion.

thigh, which on this occasion passed for the most delicious soup in the land, made the stuffing of the marrow or fat of these demons.

PLATES LXXII. LXIII. and LXXIV.—A large number of paintings of the Emperor of Delhi early in the present century, by the artist Mahomed Ali, are preserved as they are not only beautifully drawn in oil, but also of the most animated character which can never be repeated, and is very characteristic of the great Mogul art. The procession represents the Emperor, Akbar Shah II., surrounded by his courtiers, moving along the edge of the Jumna river, accompanied by the British Resident and his staff. The following is the order of the procession :—*Chamibardars*, or macebearers on foot; Horses, elephants, and camels bearing the state banners. (On two of these green banners the golden sun with rays, the symbol of the great Mogul, is displayed). A guard of spearmen on horseback, and of footmen armed with swords and spears, accompany the banners. This is followed by a drum beating a pair of kettledrums, and a camel loaded with other camels bearing swivel guns and rockets. Nine elephants follow, carrying on their backs the state umbrella; the golden sun or *Astak* on a disc, a kind of parasol, a golden ball, the *Kalsh*, or bowl, a Mussulman sign of victory, “the sword of Allah,” the *Mahabharata*, the *Sanskrit* scriptures of the religion, consisting of a golden ball and the *Gita*, the *Bhagavad Gita*, the *Illumination*, as given in a symbol of the highest nobility by the Emperors, and the most reverend teachers, and another *Shankar*, or sunshade. Chobdars, macebearers, Hamras (or messengers), wandbearers, and Dalabarbars (or spearmen) accompany the above. After these come carts bearing howdahs or *tukhs*, or palanquins with domed covers, borne by porters or Mithas wearing scarlet coats. Beside them is a man carrying a morchal or plume of peacocks feathers, with a Bangidbardar carrying, on the ends of a bamboo, baskets of necessities such as drinking water, &c. Then follow guns drawn by horses, kettledrummers, riding on elephants all mounted, blowing the Karnal or Bhundhera, a long horn or trumpet, the Surmar or Surma, a small state instrument, and playing the Jhanjh or cymbals. These instruments with the great drum or Naad, form the royal band, which plays over the gate called Khat Khana or the palace. Then comes the Emperor, seated on an elephant, after these come a crowd of men carrying swords and shields, and a crowd of men carrying red cloth, and Chamaras or Chauries, or fly-whisks made from the tail of the wild boar or Yak. Then triangular banners on long poles, spears or poles with cuts of black wool or hair near the top (these symbols of rank), sunshades, and hand-fans mounted on poles, and empty vehicles of several kinds, with ted bases, for the use of the King should he prefer to descend from his elephant. Among these are a howdah on an elephant, a takhtawan or portable throne, a horse with gorgeous trappings, and immediately in front of him is carried another huge umbrella on a pole. The Emperor himself is seated in a howdah without a top, on an elephant of great size, who is covered with a magnificent Jhul or cloth. His bakah-bardar, or pipe bearer, is seated in the place of the driver or Mahawat, and a man sits behind the sovereign holding a fly whisk or Morchal. The King, whose head is surrounded by the glory, which is supposed to be peculiar to Kings and Saints, and to be visible to the latter, holds the mouthpiece or Muhnal of his pipe. The elephant's face is painted with an elaborate pattern. A crowd of personal attendants follows, and then come numerous elephants on which are seated the Ministers, the British Resident, wearing the black hat of modern European full dress, and a British Officer, with another high civilian official, and a number of natives of rank. The howdahs are all of different patterns. Behind them are more elephants and camels bearing insignia or drums, and spearmen, and servants of all kinds, with empty vehicles such as howdahs with domed tops and side curtains, Rathes or bullock carts with domed tops, and a Palki or palanquin. The procession is closed by a body of horsemen wearing steel helmets.

There are some charming little bits of foliage and a few buildings tinted in the style of water colour painting in vogue early in this century. In the native States, particularly those in Rajputana, processions similar to the one just described, though perhaps on a smaller scale, may still be seen, but much of their singularity, and, it may be added, interest, is lost by the use of European vehicles in which the principal personages ride.

At Ulwar on certain occasions the Maharaja still rides in a large rath or vehicle drawn by elephants. The carriage is shown in one of the illustrations.

Before concluding this chapter a short account of the bookbinding for which Ulwar has attained some celebrity should be given.

The man who introduced the art into Ulwar, one Abdul Rahman, a Mussulman, has recently died. He learned it from a Fakir who came from Lahore, but his sons, who have succeeded him in the business, are not able to give any further particulars regarding their father's teacher. In their hands the art is likely to

become a poor style and to degenerate. Already defects are seen which were never noticed in Abdul Rehman's work.

It is a pity that so many beautiful arts are lost in India. A man of real genius develops an art from some hint he receives from strangers, or he may be discovers it himself, but from jealousy or fear of destroying his monopoly teaches only the members of his family, who may or may not share his skill, but too often do without genius, and then in the course of a generation or two nothing remains but a shadow or parody of it, and an expensive production. The want of confidence each man has in his neighbour is at the bottom of this lamentable state of things.

In the Ulwar style the ground is somewhat after the old Grolier style in which the colours are painted on the leather and not inlaid.

In the Ulwar style the pattern is produced by the use of brass blocks. The colours are then painted on the leather. The artist sometimes colours the whole of the ground, and at others only part of it. The edges of the books are frequently painted with a solid colour, for example the Gulistan has a pretty floral border in coloured outlines. The outside of this work is bound in gold on a blue ground, the back in a painted gold pattern on a black ground, and the inside also in a different gold design on a blue base.

As this style of binding is only used for works of great importance, it is appropriate to their contents, and is properly subordinated in interest and attraction to the true value of the work itself, thus being in harmony with one of the principal canons of design.

It is expensive as it is all hand-made. The cost, when much gold is used, is given as one rupee per square inch, but the present artists are open to bargaining, and the writer has obtained specimens of the Ulwar style for both sides of the board, at the low rate of seven annas per square inch. The fact is the men who make them think they can get, and, as their work is curious and valuable and can be produced in limited quantities, they have as a rule very little difficulty in disposing of it. They have also the names of the subscribers to the National Fund established by H.E. Mr. Curzon, on the cover. This book was presented to H.M. The Queen Empress, and numerous specimens of the skill of Ulwar and sons have also been made for other royal and distinguished persons. The art, as at present practised, is therefore peculiarly one for the rich and influential.





HALL AT BACK OF CITY PALACE, ULWAR.



OUTER GATE OF CITY PALACE, ULWAR.

## CHAPTER X.

MINOR ARTS AND GENERAL NOTES.

IN the Jeypore Exhibition, held at the beginning of 1883, a number of specimens of gold and silver plate of a peculiar kind were shown by Lala Nand Kishore, at that time living at Jeypore, but by birth and residence for great part of his life an Ulwar citizen. His manufacture may be said to have been discovered in Ulwar and to be a speciality of that place, as he first practised it there, and his relations still carry it on with great success in the old family home. Nand Kishore, a man of the Carpenter or Khatri caste—a class from which all the best artists and most skilled workmen are taken—studied for some time at the

School of Engineering at Rurki, in British territory, where he became a mechanic of the highest class, in addition to what he was already—a silversmith and ivory-carver of no mean order.

The inventive genius has been remarkably developed in this, from a book point of view, comparatively uneducated man. He has invented a machine for turning billiard balls, numerous chucks for turning metal and ivory, and several other ingenious appliances which have astonished his clients, and, what is equally surprising, have drawn the rupees out of many very unwilling pockets, whose owners could not resist the desire to secure one at least of his ingenious trivialities. He has, moreover, frequently made surgical instruments and cutlery quite equal to the best European work of similar kind, and has repaired and kept in order the most complicated scientific apparatus—as for example, the complex Van Rysselberghe Meteorograph at Jeypore, which records by means of electricity almost all the ordinary meteorological phenomena.

The silver and gold plate which he has introduced is much admired. The following description of it is given in the author's "Memorials of the Jeypore Exhibition":

"He, Nand Kishore, introduced a new method of ornamenting burnished silver surfaces, with spirited figures of animals, birds, and insects in the midst of foliage. The fur and markings of the animals are imitated with great truthfulness, and the vegetation is also marvellously natural. The articles adorned are generally of European form, such as tea sets, snuff boxes, or card cases; and, no doubt, the natural treatment of the subjects, and a certain unsuitability of such fine engraving on silver for these purposes are wrong in principle, yet we cannot but admire the skill and truthfulness with which the work is executed. Panna

## MINOR ARTS AND GENERAL NOTES.

of the story, and the characters are all well drawn; but Nand Kishore, who is now in the service of the Jeypore Government, has been too much employed in the details of the work, though spoiling its effect in many instances by the insertion of long and tedious digressions.

A number of the stream scenes are given in the work above quoted. The figures are beautifully colored, and the manner of painting the plants or birds are perfectly rendered, but the perspective is bad. Such an impression is not made by the above.

In the same place will be found examples of carving on ivory, also the work of Nand Kishore and his room-mate, who has a small vase and stand for holding the antimony, which is used in the native toilet, and a number of small rows of small pebbles are introduced with beautiful effect into the midst of the diaper pattern, and the whole is decorated. To show his power of fine manipulation, Nand Kishore has also made some small ivory sooted at a table, on which a minute fly of steel is represented fastened down with a single hair. Such fine work is much admired by natives of India, who will spend days in watching the work of the artist in writing Persian verses with a lengthened fingernail. The same skill is shown in what may be termed, colossal art work. To meet this side of the art character of his nation, Nand Kishore constructed the large silver table referred to in a previous chapter.

During the late Mughal War, there is nothing more of special note to record except that arms of all kinds were purchased with all the usual kinds of ornamentation by the Maharaja's servants, and that splendid armories have been made at Udaipur.

As Udaipur, like Jaipur, is a land that commences building stones as well as of marbles, there are many men employed in doing good carving in these materials or in wood. There are many fine old wooden door frames in the city and everywhere to be seen examples of stone cutting.

Mirrored shawls are famous with the embroidered cloths from Umritsar, in the Punjab, which are generally sold under the name, Phulian. The peasant women in Ulwar have long been in the habit of making such ornamented skirts for their kesses. The embroidery is, however, usually confined to a narrow border and the edge of their *sarees* or veils, and their *gagras* or petticoats. Europeans have turned these shawls to use as window curtains or daddies. The Ulwar Jail has attained to some celebrity for its inmates, only the best Oriental designs are employed and aniline colours are not used.

A technical workshop or art school, under the management of Mr. George Wyatt, an Englishman, is doing much good in familiarizing the local workmen with improved manipulative measures, and with the use of simple but course-ving machinery. Attached to it is a small museum, which will, it is hoped, be the means of giving both pleasure and instruction to the Ulwar people.

Small quantities of porous pottery are manufactured in the south of the State, and, as before mentioned, a little iron for agricultural purposes is also turned out from rude mines or pits.

There remain now only a few ornaments on the illustrations to this work, which have not already been described in detail in the text, and first amongst these are the portraits of the Chiefs. These have all been chosen to illustrate some special mode of dressing or some peculiarity of the Maharaja.

RAO RAJA PRATAP SINGH.

There is at Ulwar only one authentic portrait. It shews the founder of the State on horseback armed with a long spear, and with a perfect battery of arms, as would become a warrior. Other portraits have, however, been obtained from Jeypore of the Rao Raja of Macheri, the title of Pratap Singh, the glorious, before his independence. One of these has been copied. It is a very characteristic example of Hindu portraiture. The Rao Raja is simply dressed in a plain white jama or skirt, and carries two daggers in his waistbelt. He was evidently a man of determination and force of character.

MAHARAJA SAWAI BAKHTAWAR SINGH.

Lahtawan, the fortunate, sits bravely on his state horse, armed with curved sword and shield, the national arms of the Hindu, and with a pistol. Round his head is the glory or *Tej-Kanti*, which was formerly drawn round the head of a departed king or saint to show that he had died, but is now often used in the case of a famous living man.

MAHARAJA SAWAI BANNI SINGH.

Bahm is a familiar change of the word Vanay or Vanayi, which means courteous or affable. His portrait is copied on a smaller scale from a large one nearly eight feet high, which is now in the Ulwar palace. When painted he wore a good deal of jewellery. Behind him are the lake and the palace at Sili-serh which he made at a short distance from Ulwar.

MAHARAJA SAWAI SHLODAN SINGH.

The gift of Shiva or Shiv. This prince was fond of gems, and was very luxurious in his habits. It is not surprising, therefore, that the artist had placed him surrounded with jewels. The pearl necklace is still one of the glories of Ulwar. The crown is also on Shlothan's head, and is of a form which has been in use from the most remote ages in the East. The most important relics were discovered in the ruined cities of Assyria.

H. H. MAHARAJA SAWAI MANOJ SINGH.

He is content to appear in a simple dress, and is devoted to business as to have acted for many years as his own treasurer.

A few illustrations have been given which may be noticed in preceding chapters. Amongst these are the forts of Thaila, Siriska. The latter is one of the strongholds of Ulwar. It stands on a hill overlooking the head waters of the Baner River, and is not far from the springs of Thaila. It is North East of the railway station of Thaila.

Siriska, more to the south, on a branch of the same stream, is the spot usually chosen as the camping ground of large tiger shooting parties. It was here that H. H. The Maharaja spent the year 1884, a very successful party for H. R. H. The Duke of Connaught, the former day's hunting partner of the Maharaja. The world, Bhartihari lived in the picturesque spot which is pointed out to visitors to Siriska. According to some authorities he was the brother of Vikramaditya King of Ujjain, who lived about 400 B.C., and from whose reign the modern Hindu or Sinitic era is dated. Others give him a later date, but most authorities consider that he was a king, who, being disgusted with the world and the faithfulness of the wife, Anangasena, withdrew into the forest and there composed various works, the most celebrated of which are his three Satakas or centuries of verses, called (1) Bhargava-Sataka, on ordinary matters; (2) Nidhi-Satakam, on polity and ethics; (3) Vairagya-Satakam, on religious austerities. The last two have been translated into English by Professor Tawney of Calcutta. The third is more his own work, and is of Hindu origin. Bhartihari is also said to have written a grammatical work on the subject of the Vedic language, and a poem.

The Maharaja of Ulwar has given the name of the retired spot of the sage from the world, which is more complimentary to his wife than the one usually advanced. Bhartihari had occasion to doubt the fidelity of Anangasena, and in order to try her went into the forest to hunt. After a while he took off his clothes, tore them, and soaked them in the blood of a deer that he had killed. He sent them to his wife by a messenger, who said that the king had been killed by a wild beast. Anangasena, instead of consoling herself with a lover, as her husband thought she would, committed suicide. On learning too late that his wife was guiltless, Bhartihari became disgusted with the world and withdrew to the retired spot near Siriska.

The following extracts from Mr. Tawney's translation will give some idea of the great work of Bhartihari:—

- Virtue is the best made the doer,  
He put her on without his loth;  
That oak leaves best the best among,  
Who makes his beard and his tongue."
- Knowledge is man's highest duty,  
Knowledge is his hidden treasure;  
Chief of earthly blessings, brings the calm,  
Contentment, peace, and pleasure,  
Friends in foreign lands, securing love of  
At my prince's coming,  
That on a beast, though the best be  
A man, god is the king.
- Cowards shrink from toil and pain,  
Vulgar souls are apt to fail;  
Men of mettle, nothing daunted,  
Persevere till they prevail."

From the Nidhi-Satakam.

- There in a way Dame Nature makes  
A perfect crystal free from stain,  
And then, like careless workman, breaks  
The piece which cost her so much pain.

- The man of firm and constant soul,  
Who nought possessing, nought desires,  
Nor burns with passion's raging fires,  
Finds happiness from pole to pole."

- Breath, fortune, life, and youth are swiftly ebbing tides,  
In this unstable world virtue alone abides."

From the Vairagya-Satakam.

Some views of Tijara, Rajgarh, and Macheri are given. Tijara was a famous old town in Mewat, and was the residence of Raja Balwant Singh the illegitimate son of Banni Singh. The tomb is interesting as a





## APPENDIX

### THE BATTLE OF LASWAREE.

Notwithstanding the brilliancy and rapidity of the successes obtained by the British Army, there yet remained a formidable force to be subdued, before the acquisition gained under the personal direction of the commander-in-chief could be considered as secure.

In an early stage of the campaign, fifteen regular battalions, originally belonging to the military establishment formed by General Perron were detached from the Deccan by Scindiah under the command of Monsieur Dudarnaigue, who subsequently surrendered himself, with some other European officers in the service of that chief, to the British force at Metra under Colonel Vandeleur. It was expected that this force, in conjunction with that assembled for the protection of Delhi, would have been sufficient to check the progress of the English and to maintain the possession of that capital as well as of Agra. The battle fought on the 11th of September completely thwarted these views; and during the siege of Agra the force sent by Scindiah, though augmented by the two battalions which escaped from Delhi, made no attempt to prevent the fall of that important fortress, but took up a strong position in the rear of our army. The object of the enemy in this proceeding was to wait for a favourable opportunity to recover the city of Delhi; the attainment of which was considered as a point of essential moment to the restoration of the Mahratta power over the imperial dominions and the tributary States. So long, therefore, as a force of this magnitude, furnished with a numerous train of artillery, was suffered to exist in the heart of Hindustan, the confidence of those chiefs who were inimical to the English would have been strengthened, while the fears of the friendly powers on the other hand would have deterred them from declaring their attachment, or appearing openly in arms. Under these circumstances, it became necessary to check the growth of a danger that would have increased by delay, and have become more difficult of suppression by being slighted. The force actually assembled was of a description that called for various measures, and the consequences to be apprehended from its accumulation rendered the immediate defeat and dispersion of it an object of the highest importance. Accordingly, the commander-in-chief having made with his wonted promptitude, every arrangement for achieving this desirable object, the army marched from Agra on the 27th October, 1803. The next day a general shower of rain, which inundated the camp, and compelled the army to halt at Kari, where, on the following morning the march was resumed, and continued to the north-west of Fattypore Sibi. In the course of this afternoon a heavy cannonade was heard, which proved to be occasioned by the bombardment of Cutumbo, which place the enemy entirely destroyed. The next day the army effected a forced march of twenty miles, leaving the heavy guns and baggage at Fattypore, under the protection of two battalions of native infantry belonging to the fourth brigade. These exertions were made in order to accelerate our advance upon the enemy; and accordingly on the 31st we encamped at a small distance from the ground which they had occupied near Cutumbo the same morning. In consequence of finding them thus near, the commander-in-chief resolved upon making an immediate effort to come up with them at the head of the cavalry, with whom he might keep them employed, and endeavour to seize their guns and baggage, till by the junction of the British infantry, who had orders to follow at three in the morning, full advantage might be taken of the confusion produced by his attack. In pursuance of this determination, General Lake set out with the whole of the cavalry the same night at eleven o'clock; and after a march of twenty-five miles, in little more than six hours, came up with the object of his pursuit about sunrise on the morning of the first of November. The force in quest of whom these extraordinary exertions were made consisted of seventeen regular battalions of infantry, to the amount of about nine thousand men, seventy-two guns, and from four to five thousand cavalry. On our approach it appeared that the enemy were upon the retreat, and that in such confusion as to induce the British General to make an instant attack upon them, without waiting for the arrival of the infantry. The enemy, on their part, were not wanting in the adoption of measures for their defence, and the annoyance of our troops. With this view, by cutting the embankment of a large tank or reservoir of water, the road was rendered extremely difficult for the passage of cavalry, a circumstance, which, while it impeded our progress, gave them an opportunity of choosing an advantageous position (plate X. A A), their right being in front of the village of Laswaree, and thrown back upon a rivulet, the banks of which were so very steep as to be extremely difficult of access; while their left was upon the village of Mohulpoor, and their entire front, which lay concealed from view by high grass, was defended by a most formidable line of artillery. In addition to these securities of force and situation, the enemy derived an advantage of no small moment from the immense cloud of dust raised by the movements of the cavalry, which so completely obscured the change that had taken place in their position as to render it impossible for General Lake to avail himself of the circumstance, or to be guided by his observations, where so many perplexities contributed to produce embarrassment. These obstacles, however, which would have deterred an ordinary mind from attempting a desirable object till the prospect of success became more decided, had no other effect on the commander-in-chief than that of leading him to the prompt execution of his original plan, and confirming his resolution of preventing the retreat of the enemy, and of securing the possession of their artillery. Thus fixed in his determination, he ordered the advance guard with the first brigade of cavalry, to move upon the point where the enemy had been previously seen in motion, but which was in fact now become the left of their new position. The plan of attack was directed to be followed up by the remainder of the cavalry in succession, as fast as they could form immediately on crossing the rivulet.

The obedience of the troops and the alacrity of their officers, corresponded with the energy and daring spirit of their veteran leader, as appeared in the charge made by the advanced guard under Major Griffiths of His Majesty's 29th regiment of Dragoons, and aide-de-camp to the Governor-General, as also in that of the first brigade, conducted by Colonel T. P. Vandeleur of His Majesty's 8th regiment of Dragoons (b b). With so much impetuosity were these charges made, that the enemy's line was forced, the cavalry penetrated into



the village, and some guns were taken, but the advantage was dearly purchased, by the loss of the brave Colonel Vandeleur, to the mortal regret of the whole army, received a mortal wound in this severe conflict. The attacks made by the other brigades of cavalry were conducted with the same spirit and success. The third line, under the command of Colonel Macan, which was next in succession, consisting of the 29th regiment of foot, and the 15th Regiment of native cavalry distinguished itself on this occasion, and which distinguished itself by these troops whose services were of the most arduous and brilliant character. Having received orders to turn the right flank of the enemy, this brigade came up with them at a gallop across the field, under a heavy fire from their batteries; then forming instantly into line (c) and moving on with the same spirit, as if it had been a review, our men charged the foe in the face of a tremendous discharge of shot and shell in every direction, from all their artillery and musketry. To the front were directed volleys ranging from one battery to another, for the purpose of impeding the progress of assailants; while, in the execution of this deadly, the enemy reserved their fire till our cavalry came within twenty paces of the guns, which being concealed by the high grass jungle, became perfectly invisible, when a volley of long-range grape and double-headed shot mowed down whole divisions as the sweeping fire of the guns was the growing roar of grain to the ear. But notwithstanding the shock of this most tremendous discharge of shot and shell, nothing could repress the ardour of the cavalry, who, with every resistance and bore down with impetuous fury the accumulated obstacles, and with which they had to contend. Having penetrated through the enemy's line, they immediately turned about, and charged backwards and forwards three times, with surprising order and effect, amidst the continued roar of cannon and incessant shower of grape and chain shot (r. 2. 3.) The severity of the contest, however, and the work of destruction increased by the disadvantages under which our cavalry had to fight, for no sooner had they broken through, than the artillerymen of the enemy, who, to save themselves, had taken shelter under their guns, when our men had passed reloaded them and fired upon our rear. Their guns, all of which were drawn up behind a deep trenchment covered by bickeries, carts, bullocks, and other objects, kept up a galling fire with musketry which did great execution and occasioned a serious loss to the assailants.

On their heads numbers fell in this severe struggle; and though all the guns immediately opposed to our troops were immediately taken, and in our possession, yet for want of draught bullocks and infantry to secure what we had so dearly earned, half the booty taken could be brought away. Though this severe contest was distinguished by all the characteristics of British valour, in the resolute firmness of the cavalry, and in their object, such was the inequality of the force engaged in the combat, and the destructive effects of the enemy's arms still being in the hands of the enemy, as to render it prudent to recall the brigade, and to rejoin the main body, and accordingly, just as the brave Colonel Macan was in act of leading on his men for the fourth time to the charge, orders were received to rejoin the main body (c).

While the principal contest was thus going on with inflexible energy on the part of the assailants, and no less determined on that of the enemy, the British infantry, who had been left behind with orders to follow at an early hour in the morning, evinced their spirit and eagerness to share in the toils and glory of the day, by marching on as quickly as to arrive on the banks of the rivulet by noon. From the great exertions made by the infantry on the march to reach the scene of action in due time, it was requisite that they should take a short rest and some refreshment, after a fatiguing march of twenty-five miles under a burning sun; yet such was the effect of their presence upon the enemy, that a message was sent to the commander-in-chief with an offer of surrendering all their guns upon certain conditions; to which a favourable answer was returned. In compliance, on the sake of suffering humanity, and to prevent any further waste of life, the terms proposed were complied with, and an hour granted for the fulfilment of them, preparations were made to renew the combat, and directions issued for a general attack to commence immediately after the expiration of the time allowed for the cessation of hostilities. Accordingly the infantry were formed into two columns or files (E. F.), the first composed of the right wing, under the command of Major-General Ware, being appointed to attack the village of Mohulpoor, and to turn the right flank of the enemy (D) which ever since the morning had been thrown back, thereby concentrating their entire force round that place, which was strongly fortified. Their infantry, formed into two lines, were defended in front by a numerous train of artillery, having the cavalry on the right, and their left appuied on Mohulpoor. The second column of the British infantry, forming the left wing, under Major-General St. John, was directed to support the first column, while the cavalry (F. F. F.) drew the attention of the enemy to the hostile demonstration in front which threatened their left. The third brigade of cavalry, under Colonel Macan, received instructions to support the infantry; while Lieut.-Colonel John Vandeleur, with the second brigade was detached to the right of our line, in order, by watching the motions of the enemy, to take advantage of any confusion that might occur among them, and in case of a retreat to attack them with vigour. The reserve, composed of the first brigade, under Lieut.-Colonel Gordon, who had succeeded to the command on the death of Colonel T. P. Vandeleur, was formed between the second and third brigades, while as many fieldpieces as could be brought up, together with the galloper guns (f. f. f.) attached to the cavalry, formed four distinct batteries for the support of the operations of the infantry.

Such was the disposition of our force and the plan of attack drawn up in the interval allowed for the performance of the conditions of surrender proposed by the enemy; on whose failure to fulfil what they had promised, the British infantry proceeded without delay to discharge the important trust reposed in them, marching along the banks of the rivulet under cover of the high grass, and amidst the broken ground that for some time concealed their advance. As soon, however, as they were discerned, and it was ascertained that their object was to turn the flank of the enemy, the latter instantly threw back their right wing (G), under cover of heavy discharges of artillery against the head of our column, which suffered considerably. At the same time our other batteries began to play with no less vigour; and the whole continued to advance during this tremendous cannonade, in spite of the vast superiority both in numbers and weight of metal of the

[illegible]

On forming up on the other flank of the enemy's position, where General Ware gave the word for attack, the gratulatory sound was a hearty recognition of those golden moments; the Group's horse (*I*), after having advanced to the front, turned round to see the start of the British, breathless expectation now ensued at the momentary delay of the enemy's advance to meet an opportunity moment to frustrate the meditated plan by pouring disordered ranks upon them. The exciting interest of the scene was heightened by the appearance of the commandant of the enemy's force, who, having been shot under him, his gallant son, Major-General, took part in the action, leading his own horse to the general was wounded by his side. This touching incident had so powerful an effect on all that witnessed it, and diffused an enthusiastic fervour among the troops, which appeared to be inspired by it with more than an ordinary portion of courage and valor. The cavalry trumpet sounded to the charge, and though it was instantly followed by the cannonade of the loaded pieces of cannon, which uttered every other call but the instinctive series of signals which bore the true spirit, rush of the best of the battle. The 20th, now the 25th Regiment of the enemy, charged with the impetuosity of lightning through both lines of the enemy, and were met by the most furious fire of grape-shot and a general volley of musketry. This advantage was secured at his approach, by a very fine check, was sent the head of the 76th Regiment, supported by the 12th, 13th, and 14th Regiments of the 1st Division of Native Infantry, seized the guns (*G*) from which the enemy had just been driven. The 9th Dragoons, after this achievement, made a wheel to the left (*K*) to charge the enemy's horse (*H*), who had assumed a combatant posture; and after completely routing and pursuing the enemy across through the hills, cavalry fell upon the rear of the main body, and entirely cut off their retreat, leaving them in all open space, he infantry still continuing to press forward (*L*), routed the enemy against whom they were opposed, and succeeded in driving them towards a small mosque in the rear of the village, about which they were met and charged by the British cavalry in various directions (*M*). The remainder of the first column of our infantry came up just in time to join in the attack of the reserve of the enemy, which was formed in the rear of their first line. At this period of the battle Major-General Ware felt dead, his head being carried off by a cannon shot. He was an excellent officer, and his loss was severely felt and deeply lamented by the whole army. After his death the command of this column devolved upon Colonel Macdonald, who, though wounded, continued in the exercise of the important trust with the utmost judgment, activity, and intrepidity, till the close of the action.

The enemy persisted with determined obstinacy in defending their position to the last, contending every point inch by inch, and refusing to give way till they had lost the whole of their guns; and even then, when their situation was become most desperate, they still continued to manifest the same courageous disposition, their left wing endeavouring to effect their retreat in good order; but this attempt was frustrated by the 27th regiment of Dragoons and the 6th regiment of Native Cavalry, commanded by Lieut.-Colonel John Vandeleur of the 8th Light Dragoons, who broke into their column, cut many to pieces, and captured the rest with the whole of the baggage.

The loss sustained by the British army in accomplishing this victory was great, amounting to about eight hundred in killed and wounded; but that of the enemy far exceeded it, for, with the exception of two thousand who surrendered themselves prisoners, the whole of their seventeen battalions were destroyed, so that the dead alone on the field of battle could hardly have been less than seven thousand men. Though some of their cavalry were enabled by the fleetness of their horses and local knowledge to escape destruction, the rest, except those who had the good fortune to conceal themselves among the bazar people, were numbered with the slain.

Abajee, the commander of the Marhatta army, abandoned the field on an elephant richly caparisoned,

which, on finding himself closely pressed by the British Dragoons, he relinquished, and mounting a swift horse, succeeded in getting off, as our men were unable from the exhausted state of their horses to continue the pursuit.

The battle, which terminated at four o'clock, gave to the victors the whole of the enemy's bazars, with the camp equipage and baggage, a considerable number of elephants, camels, and above sixteen hundred bullocks; seventy-two pieces of cannon, five thousand stand of arms, forty-four stands of colours, sixty-four umbrellas laden with ammunition, and three with money, besides fifty-seven carts containing stores of various descriptions. The military apparatus and supplies were of prime quality; and the ordnance in particular, with the exception of one gun, was in excellent state, and perfectly serviceable. From the commencement of the conflict early in the morning with the British cavalry, to the close of the general action in the evening, the enemy displayed a firmness of resolution and contempt of death, which could not fail to command the admiration of their opponents, whose energies in the struggle were strained to the utmost, though nothing could repress their ardour, or withstand the impetus of their united exertions.

The seventeen battalions with whom our army were engaged constituted the flower of Scindiah's establishment, and by way of pre-eminent distinction were characterized as the "Invincibles." Their total overthrow therefore computed the humiliation of this formidable Mahatta chief, by depriving him of that power which his military superiority, with the aid of the French force, enabled him to maintain in Hindostan. Throughout this eventful war, indeed, every conflict gave evidence of the improvement made by the natives in military knowledge, through their connections with the French, whose abilities were exercised to the utmost in exasperating the chiefs against the English, and in forming their subjects into hardy and disciplined soldiers, with the view of thereby overthrowing our dominion in the East. On the present occasion the effect of this influence and instruction was fully experienced in the organization of the army of Scindiah, which evinced all the characteristics of European arrangement and discipline. Considering, therefore, the advantages possessed by the enemy in the choice of ground, the nature of their appointments, the magnitude of their numbers compared with the British who were actually engaged, and the benefit which natural courage derives from regular training, this victory requires a degree of glory not exceeded by the achievements of a more imposing splendor. But the taste of the action becomes still greater when the privations and efforts of the British troops are contemplated and appreciated with a due regard to the circumstances and climate where their services were displayed. The cavalry, after marching forty-two miles in less than twenty-four hours, were hotly engaged with the whole force of the enemy from sunrise till near sunset; and of so pressing a nature was this trying service, that the horses were actually without food or water for the space of twenty hours. On coming up with the enemy they were called into immediate exercise, and continued it, with little cessation under very painful disadvantages, till the arrival of the infantry, who had also undergone extraordinary fatigue and hardship in forced marches of sixty-five miles in forty-eight hours. Though in the latter part of the day the scene of the action became in some measure more favourable to the operations of the cavalry, their labours were not lessened, nor was the perilous nature of them abated, having to support the gallant 76th Regiment who with the rest of the infantry were, notwithstanding their persevering valour, exposed to imminent danger from the shock of the enemy's numerous horse and the tremendous discharges of their artillery.

Where all did their duty, as though each individual anticipated victory from his personal exertions, it would appear invidious to notice distinctive merits, especially when it is considered that through every part of this memorable day they who were engaged had the stimulating example of the commander-in-chief to animate them in the conflict. To his experienced judgment, superior skill, and determined bravery must the victory be primarily ascribed; for, while by his resolute firmness he astonished the foe, the recollection of what he had recently accomplished at Col. Allyghur, Delhi, and Agra, embarrassed them and inspired his own troops with confidence. In the morning His Excellency led the cavalry to an onset which was rendered peculiarly dreadful from the immense disparity of force with which he had to contend, and in the afternoon he advanced at the head of the 70th Regiment, with whom he conducted all the attacks that were made on the enemy's line and on their reserve, posted in and about the fortified village of Mohulpoor. During the day he had two horses killed under him, and the shot showered around him continually with the utmost fury, spreading death in every direction. Amidst this awful storm the General preserved his wonted calmness; and steady to his purpose, directed the measures which he had planned without the least discomposure, availing himself of every advantage—by which he could profit—in the movements of the enemy, and frustrating all their attempts with admirable promptitude and presence of mind. The masterly plans of attack which he had formed were carried out simultaneously into execution, under his own immediate guidance, in the face of danger which merited destruction, and surrounded by difficulties that almost appeared insurmountable. Under such circumstances, and perpetually exposed as he was to the whole rage of the battle in every stage of the contest, his escape from death may justly be considered as having the complexion of miraculous. Of the providential interposition in his favour, a particular instance may be here recorded. One of the enemy watching an opportunity played a matchlock close to the side of the General; but just as the fellow discharged the piece, the object of his aim happened to turn involuntarily, when the contents passed under his arm without doing any other injury than that of burning his coat.

But among the trials which exercised the fortitude of this excellent man on that day, the most distressing was the accident that befell his gallant son, Major Lake of the 94th Regiment, who attended his father in the capacity of aid-de-camp and military secretary throughout the whole campaign. In that part of the battle, of which an account has already been given, when the commander-in-chief was leading on his troops against the enemy, his horse fell under him, and he was wounded by several shots: upon which his son instantly dismounted, and begged his father to avenge the death he rode. This was at first refused, but after some entreaty, the General was prevailed upon to comply, when, just as the major had mounted another horse belonging to one of the troopers, he received a severe wound from a cannon shot in the presence of his father,